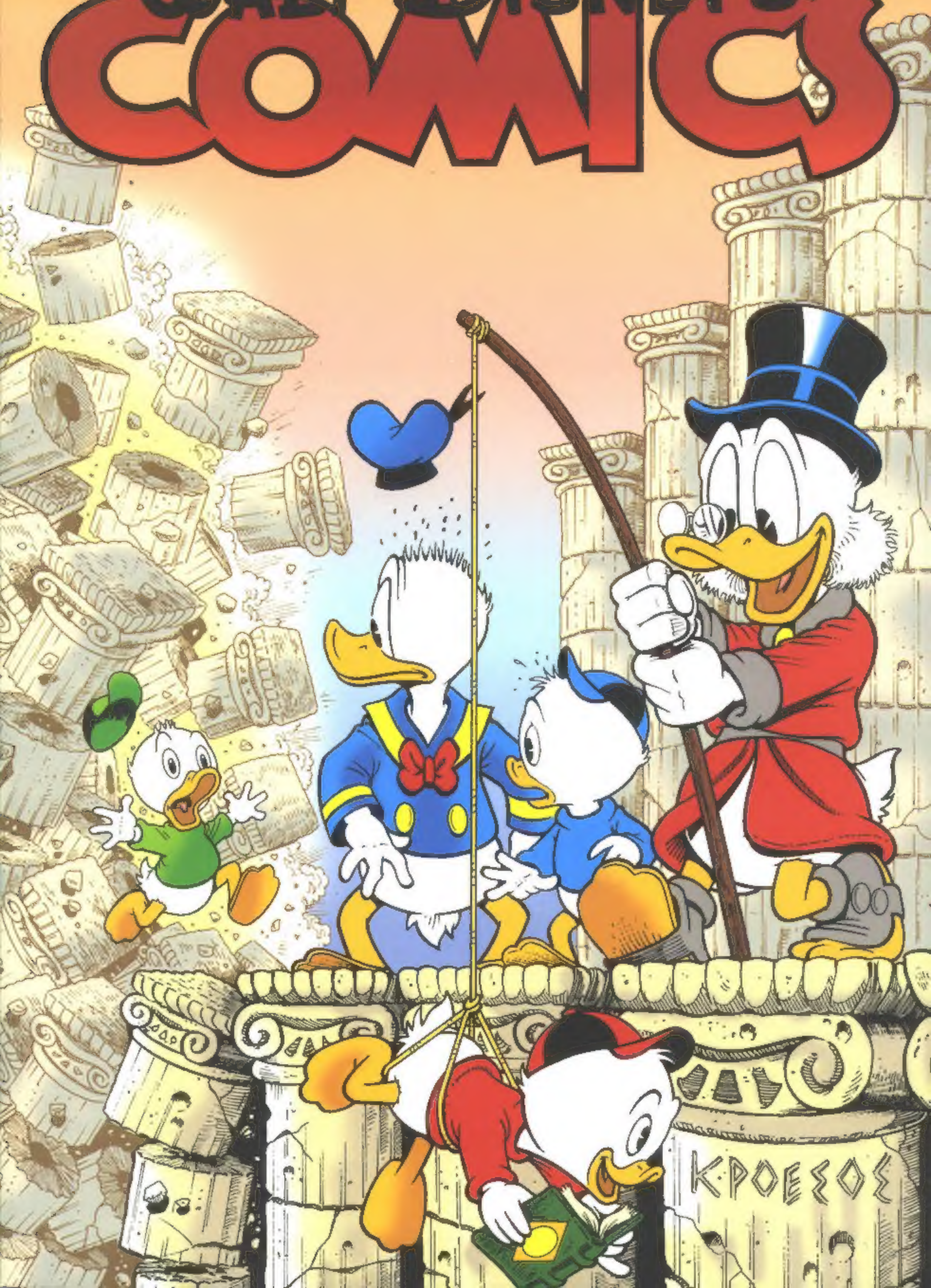




APRIL
No. 602
\$5.95
MSRP CAN.

WALT DISNEY'S COMICS



As we prepare to send this second issue of the newly reformatted **Walt Disney's Comics and Stories** to our printer, the first issue has just shipped to comics shops nationwide. Consequently, it's a tad early for us to have received any of your comments via mail. But, if initial sales reports, the flood of phone calls and good wishes expressed by industry friends and pros can be used as any indication, it would appear we have a bonafide hit on our hands. Particularly gratifying was the following missive faxed to us this week:

Just received the copy of **Comics and Stories** 601 you forwarded. It looks great! It will be difficult for any fan to resist this editorial mix: The variety of stories is thoroughly entertaining and the articles and other trivia included is a wonderful showcase of the history and magic of Disney comics.

Bravo to all at Gladstone for a job well done. The sell-in numbers you mentioned sound good, and hopefully sell-through will exceed expectations as well. The new format is exciting, and I know we'd all love to have a hit on our hands.

Bill Kispert
Disney Publishing Group

Amazingly, our sales on 601 suffered from an incorrect solicitation by one of the major distributors, who listed it as not being comic book size. And the sales were still excellent! As we've told Bill and the other folks at Disney, the new **WDC&S** is still going through refinement: We have a totally new look for the book that will evolve fully in the next couple of issues.

While we anxiously await the final verdict from the rest of you, here's what you had to say about our special tribute issue 600:

I've amassed a complete run of **WDC&S** from 511 to present, so I already had all the stories in 600 except the Barks story from 1943 (but I did have that one in album form), so none of this was new — but all of these stories are some of my very favorites! From the silly gorilla to the stark walls of Donald's house; to the barrage of bizarre animals; to Donald's wild weight antics; these stories are superb examples of why these guys are the



**Address all correspondence to:
Gladstone Comic Comments Box 2079 Prescott, AZ 86303**

best. (And I have to agree with the assessment of Rosa's "lack of proficiency" with the 10 pagers, though one of my favorite 10 pagers was his tour-de-force, "Incident at McDuck Tower," from the Disney comic days, **US** 268.)

But even with a pile of stories I've already seen, was **WDC&S** 600 worth it? Heck, yes! The brilliant touch of recreating the cover of **WDC&S** 1 got us poor mortals as close to that legendary comic as most of us are likely to get! And Rosa's "Duck Family Tree" was worth the price of the book in and of itself — I saw it last year at a comic convention Rosa attended here in Indianapolis, and he said he tried to get it printed in the **Donald Duck** 60th Birthday issue; I actually kind of feel glad it was put off until now, simultaneous with the release of the penultimate chapter of "The Life of Scrooge."

Fritz Baugh
Indianapolis, IN

One thing missing is information about Bill Van Horn. Please do an information article (one or two pages) about him. I have hardly any information about him and he is my second favorite artist — after the absolutely top Don Rosa. (I've a huge file of information about Keno — American and German — but nothing about Van Horn.) I've produced some work concerning Rosa in a German fanzine and would like to do the same about Van Horn. Therefore, any information about Van Horn will be welcomed.

I've heard that Rosa's "Life and Times of Scrooge McDuck" will be reprinted in an album series. That is a very good idea. But please reprint all of the covers in full album format, too.

Is there an E-Mail address (Internet, CompuServe) where I

can get in contact with Gladstone, e.g. to get news about what is coming up?

Joachim Butz
Germany

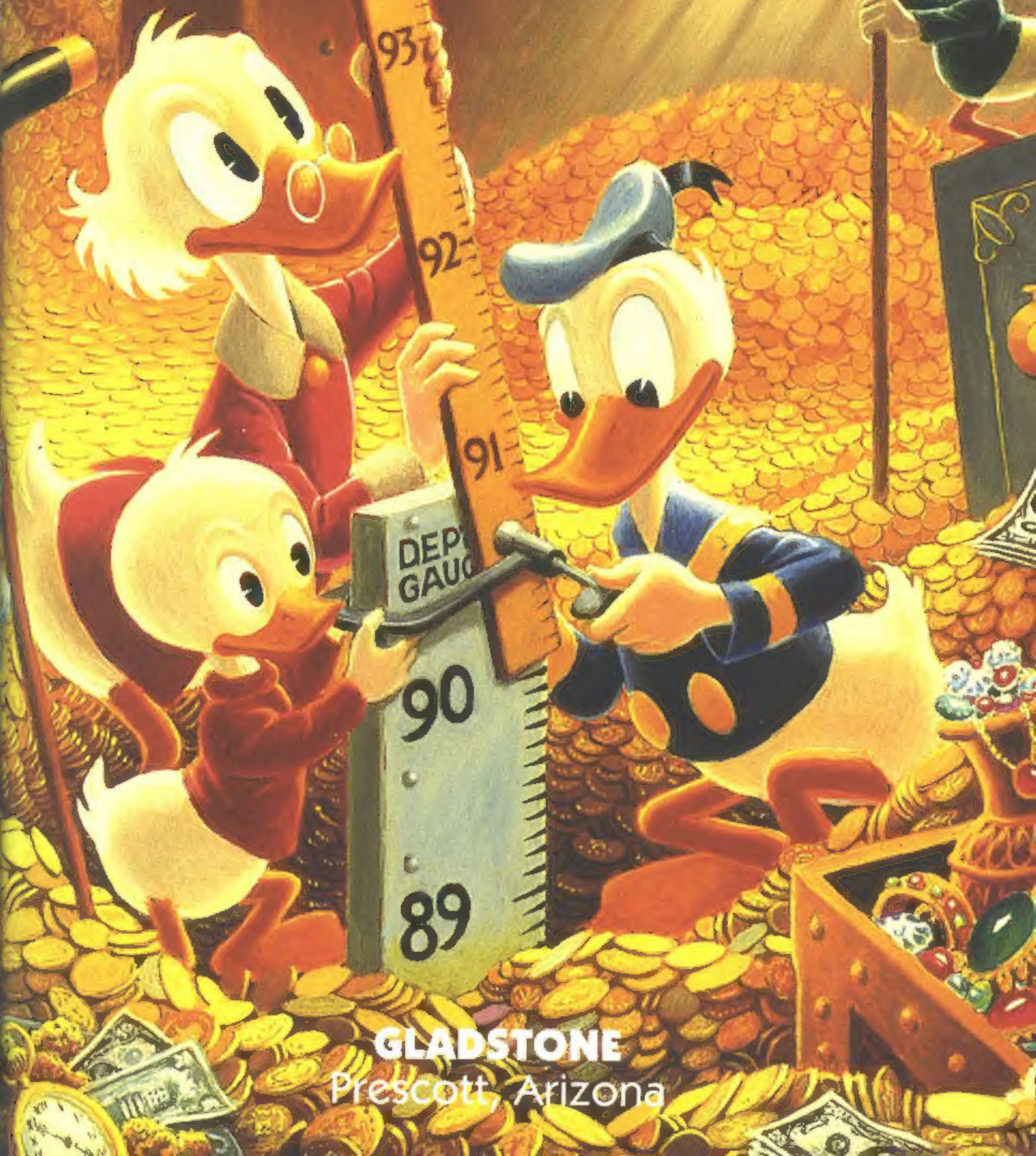
A special William Van Horn profile is scheduled for **C&S** 603, Joachim, and, of course, we will be printing more of his stories, including a special collection in an album series! Watch for it!

Walt Disney's Uncle Scrooge Adventures album series will begin next month and goes on sale with Barks' first Scrooge story in his own title, 1952's "Only a Poor Old Man." The exciting new computer color alone will make this old friend appear to have a new face: and added interest will come from the **USA** trading card picturing **US** Four Color 386 (#1) that accompanies it.

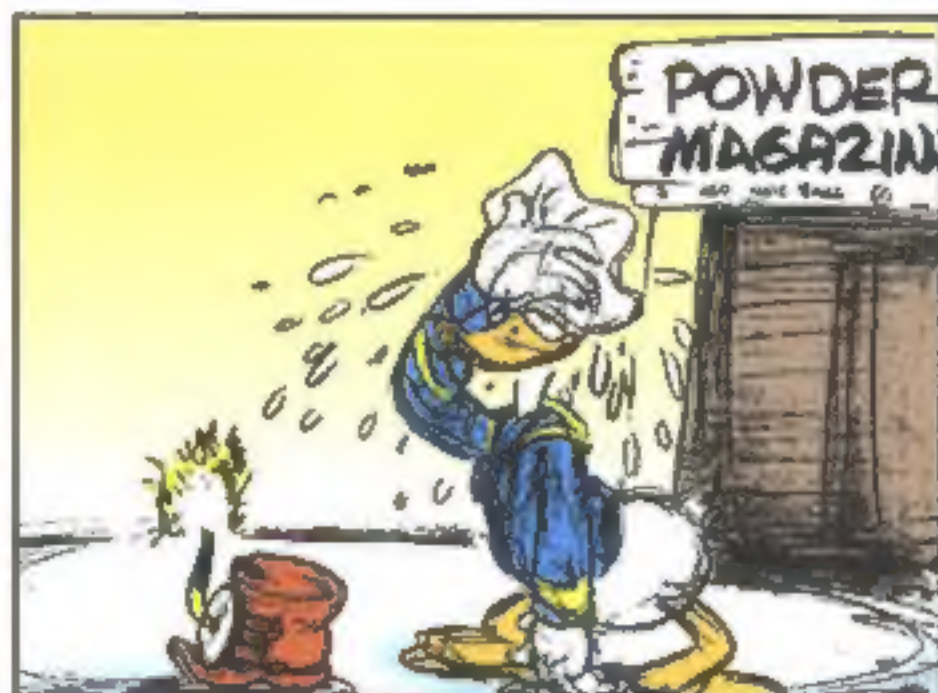
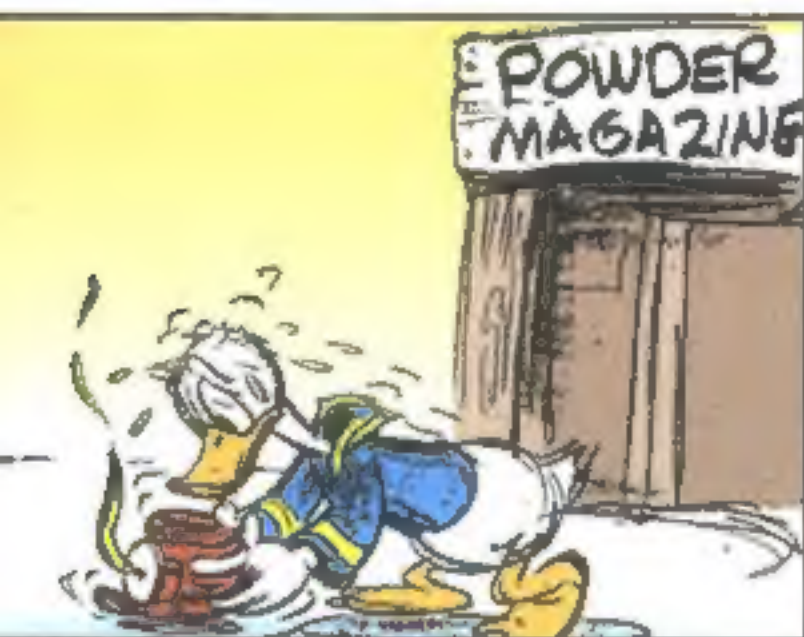
Don Rosa's "The Life and Times" will also appear under the **Uncle Scrooge Adventures** album banner in April, May, June and July. But here's the great part: There will be two **USA** albums each month, so that Barks' #'s 3, 4, 5 and 6 will be published monthly, alternating with the four Rosa's (which will each be indentified by the calendar years covered in Scrooge's history). For instance, the first monthly Rosa album (April issue) will reprint the first three of the 12 chapters, covering 1877-1882. They'll have trading cards, too. The best of Rosa's original three covers will appear on the front of each collection with the other two reproduced smaller inside. Full details coming soon. See the ad on the back cover of this

Continued on Inside Back Cover

WALT DISNEY'S DUCKTUGS AND STORIES



GLADSTONE
Prescott, Arizona



Cover by Don Rosa
Color by Susan Daigle-Leach

Title Page: Detail from **An Embarrassment of Riches** by Carl Barks (the second Barks lithograph produced by Another Rainbow).

IN THIS ISSUE:

TREASURY OF CROESUS
Part 2 of 3

Story and Art: Don Rosa
Color: Scott Rockwell

THE YEAR THAT WAS 1936:
CARL BARKS' SNOW WHITE AND THE SEVEN DWARFS

Text: Bruce Hamilton
Design: Jim Flanagan
Storyboards: Carl Barks
Color: Susan Daigle-Leach

THE YEAR IT BEGAN WAS
1941: **CONFUSING FIVE DUMBOS**

Text: Bruce Hamilton
Design: Jim Flanagan

GLADSTONE PROFILE:
FRED MILTON

Text: Alberto Becattini
Design: Jim Flanagan

THE CLOCK WATCHER

Story/Art: Fred Milton Translation/Script: David Gerstein
Lettering: Michael Taylor Color: Eric Vincent

THE YEAR THAT WAS 1940:
WILL THE REAL #1 PLEASE STAND UP?

Text: Bruce Hamilton
Design: Jim Flanagan

LIKE FATHER, UNLIKE SON: ENTER THE LI'L BAD WOLF
Part 2 of 2

Text: Alberto Becattini Design: Jim Flanagan
Color: Susan Daigle-Leach

THE BIG BAD WOLF

Four Color 218 (March, 1949) Story: Carl Buettner
Art: Gil Turner Color: Colleen Winkler

THE SWORD IN THE STONE
Part 2 of 2

(KFS 10/6/63-11/17/63) Story: Frank Reilly
Art: John Ushler Color: Susan Daigle-Leach

THE YEAR THAT WAS 1931:
CLARABELLE COW MODEL No. 1

Text: Bruce Hamilton
Design: Jim Flanagan
Color: Susan Daigle-Leach

BLAGGARD CASTLE
Part 2 of 3

(KFS 11/12/32-12/14/32) Plot/Pencils: Floyd Gottfredson
Story: Web Smith Inks: Ted Thwaites
Color: Mike McCormick and Susan Daigle-Leach

THE YEAR THAT WAS 1951:
COLOR: TO HALVE OR HAVE NOT?

Text: Bruce Hamilton
Design: Jim Flanagan

THE WOES GARDEN

Story and Art: William Van Horn
Color: Katy Jewelllyn



Walt Disney's Comics and Stories
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THE DISNEY THAT NEVER WAS

Research into the Disney Archives by Bruce Hamilton and Thomas Andrae during the 1980s uncovered a wealth of obscure material planned for — but unused in — the six hundred-plus films abandoned by the Studio. While collecting concepts and renderings to use in their proposed book, **The Disney That Never Was**, it became apparent that Carl Barks was one of the top unsung heroes of Disney's Golden Age.

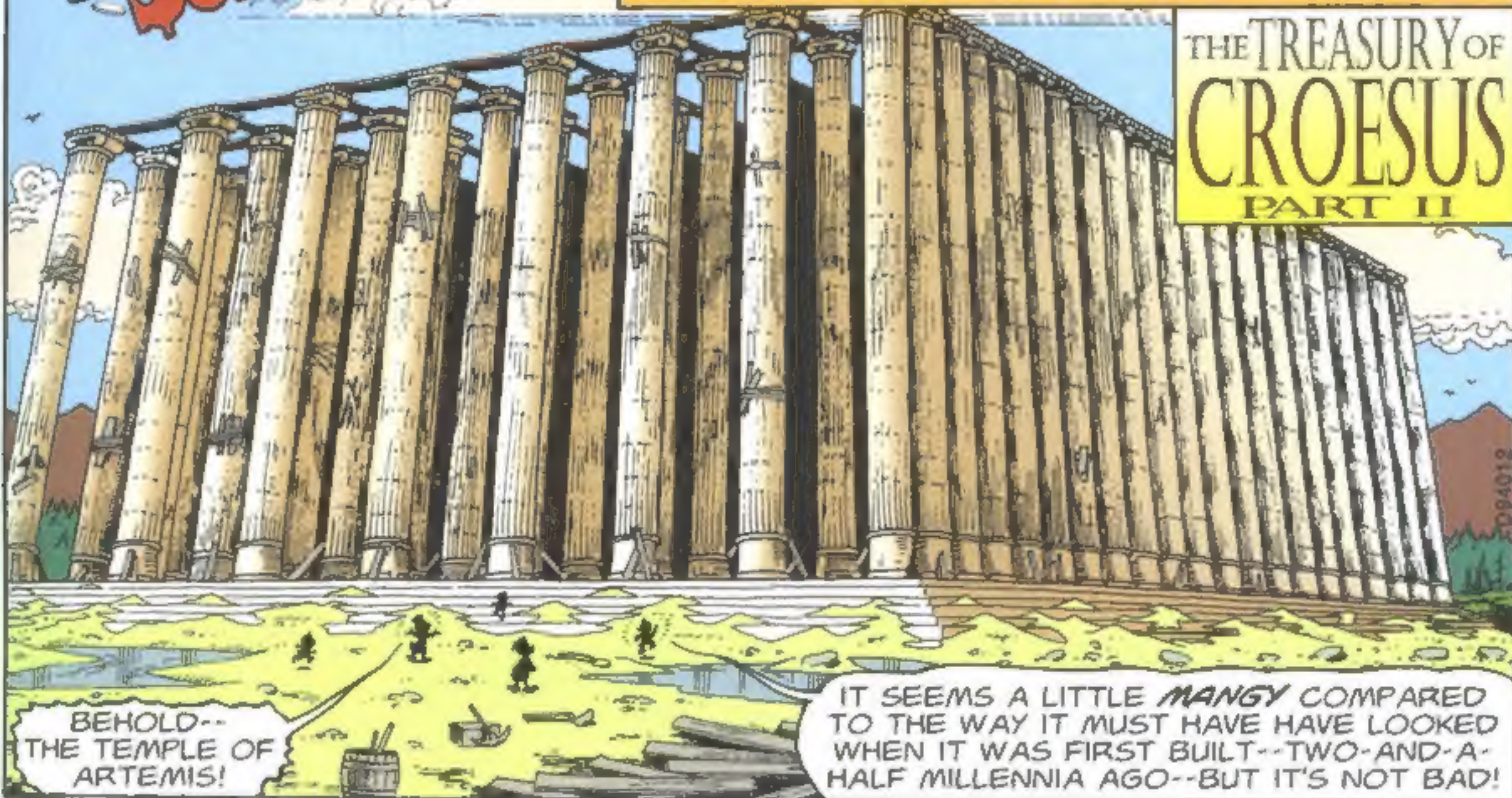
Barks worked in the Story Department in the late 1930s, but had left prior to the outbreak of World War II. His heavy influence in the early Donald Duck shorts is evidenced by his many storyboard renderings found, such as the unused gag reproduced at left, above (with color added by Susan Daigle-Leach).

For more of Barks' unused ideas, see "Carl Barks' Snow White and the Seven Dwarfs" in this issue.

Walt Disney's
UNCLE SCROOGE

UNCLE SCROOGE IS IN SEARCH OF THE TREASURY OF KING CROESUS OF LYDIA--THE RICHEST MAN IN (ANCIENT) HISTORY. HE HAS DISCOVERED THAT THE SECRET OF THE TREASURY'S LOCATION IS INSCRIBED ALONG THE TOPS OF THE COLUMNS OF THE TEMPLE OF ARTEMIS, ONE OF THE SEVEN WONDERS OF THE ANCIENT WORLD. SCROOGE HAS ALSO DISCOVERED THAT THE ONLY WAY TO READ THE INSCRIPTION IS TO REBUILD THE LARGEST TEMPLE OF ANTIQUITY!

THE TREASURY OF
CROESUS
PART II



BEHOLD--
THE TEMPLE OF
ARTEMIS!

IT SEEMS A LITTLE *MANGY* COMPARED
TO THE WAY IT MUST HAVE LOOKED
WHEN IT WAS FIRST BUILT--TWO-AND-A-
HALF MILLENNIA AGO--BUT IT'S NOT BAD!

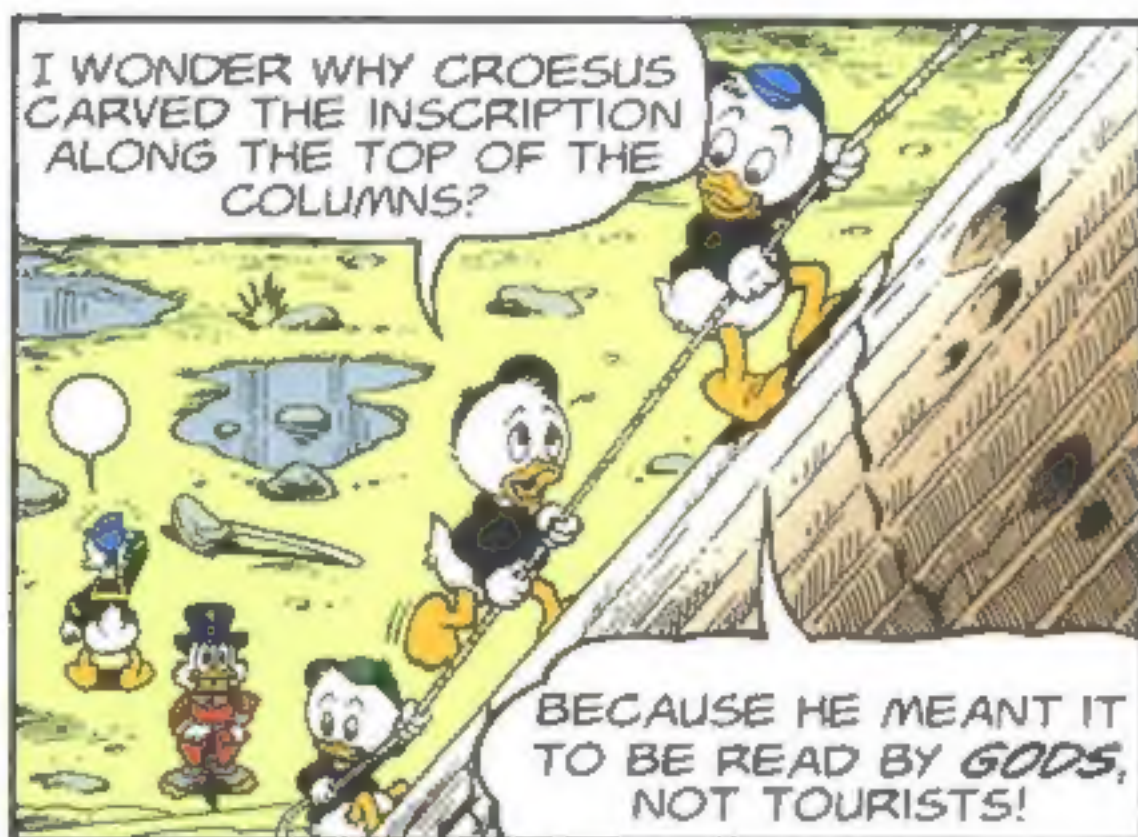
I WON'T MOVE
IN UNTIL YOU PUT
A ROOF
ON THE JOINT!

THE ORIGINAL ROOF WAS
SHINGLED WITH GOLD
PLATES, BUT I DON'T
NEED SUCH EXTAVAGANCE
TO READ THE INSCRIPTION.

GET BUSY, LADS!



I WONDER WHY CROESUS
CARVED THE INSCRIPTION
ALONG THE TOP OF THE
COLUMNS?



BECAUSE HE MEANT IT
TO BE READ BY *GODS*,
NOT TOURISTS!

THE INSCRIPTION
STARTS HERE AND
WINDS IN AND OUT
AMONG THE ROWS!

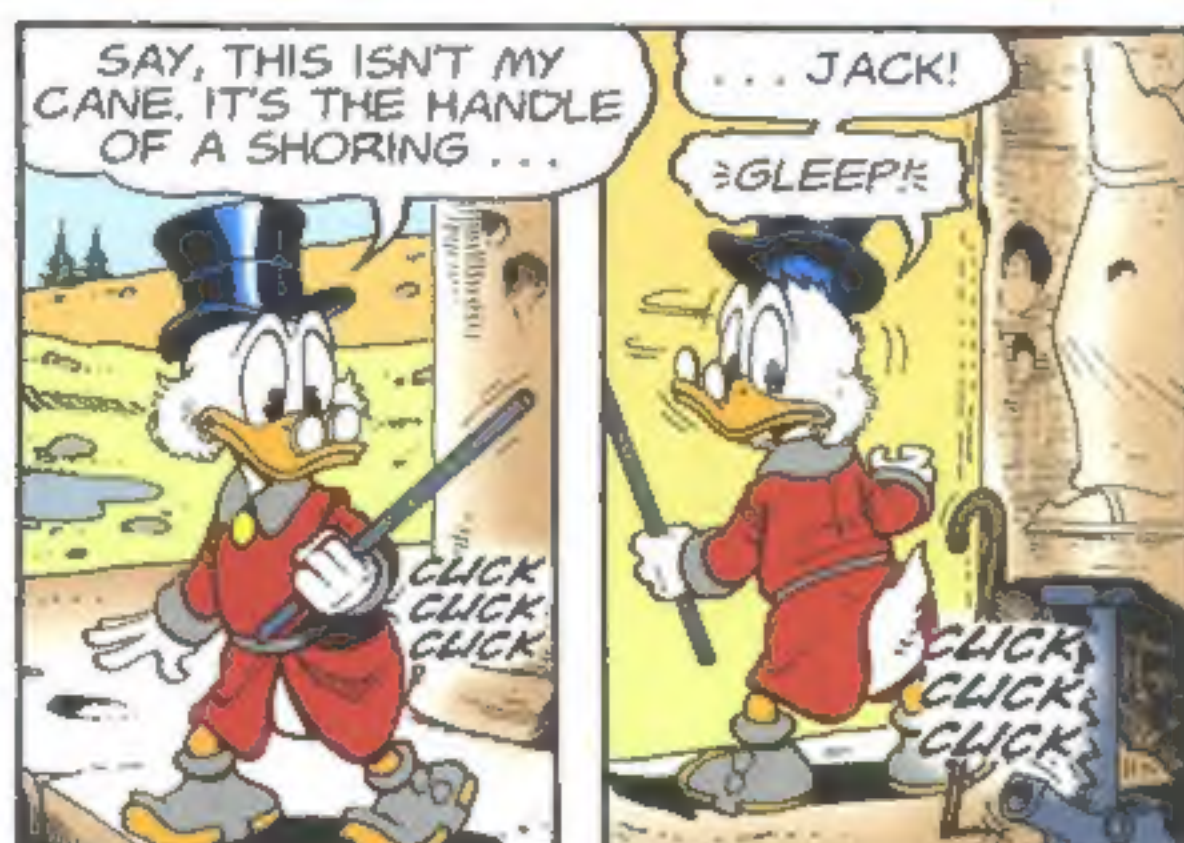
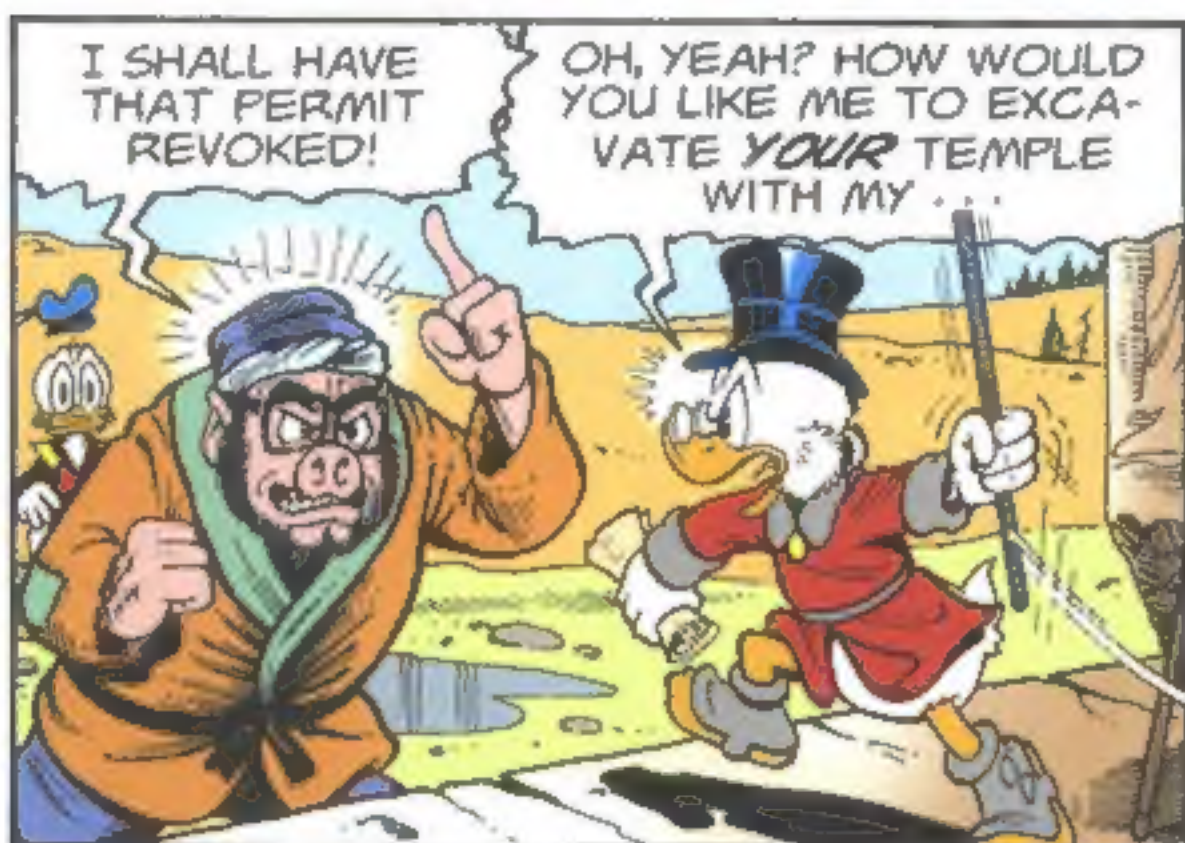
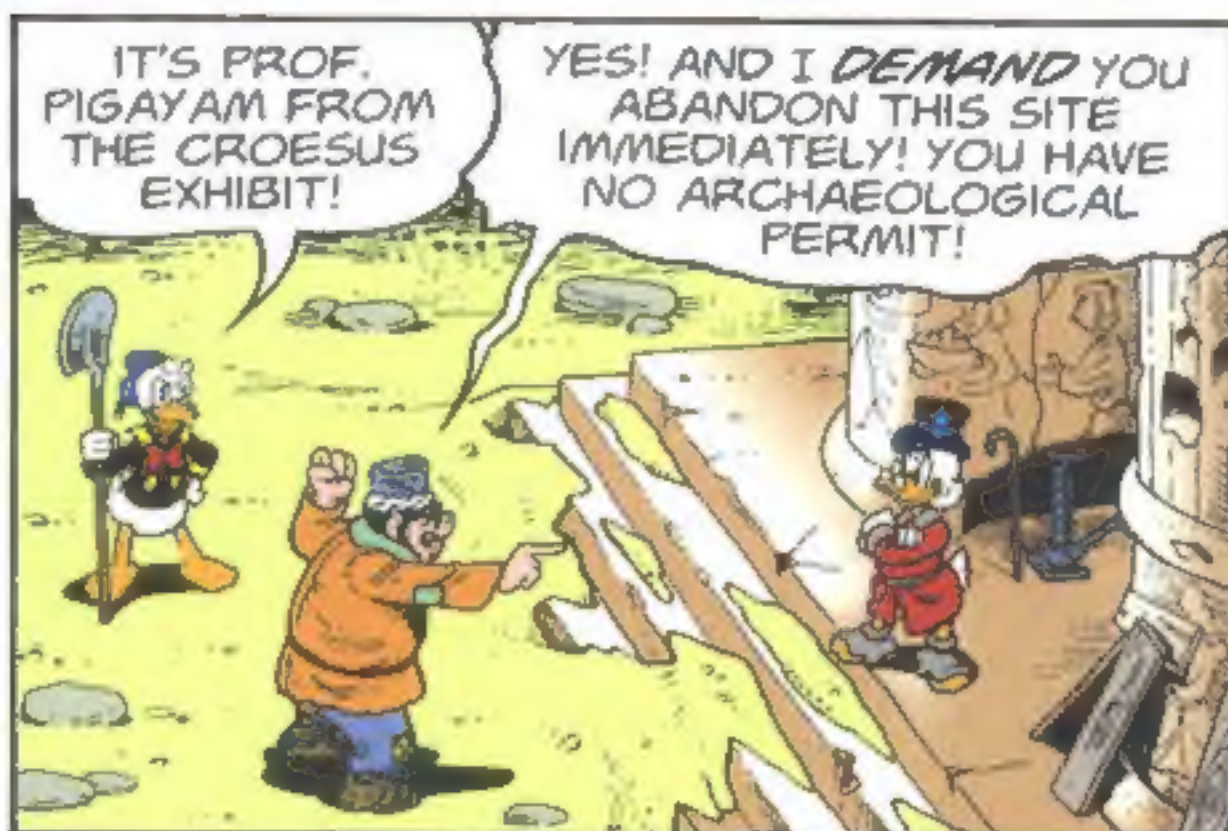
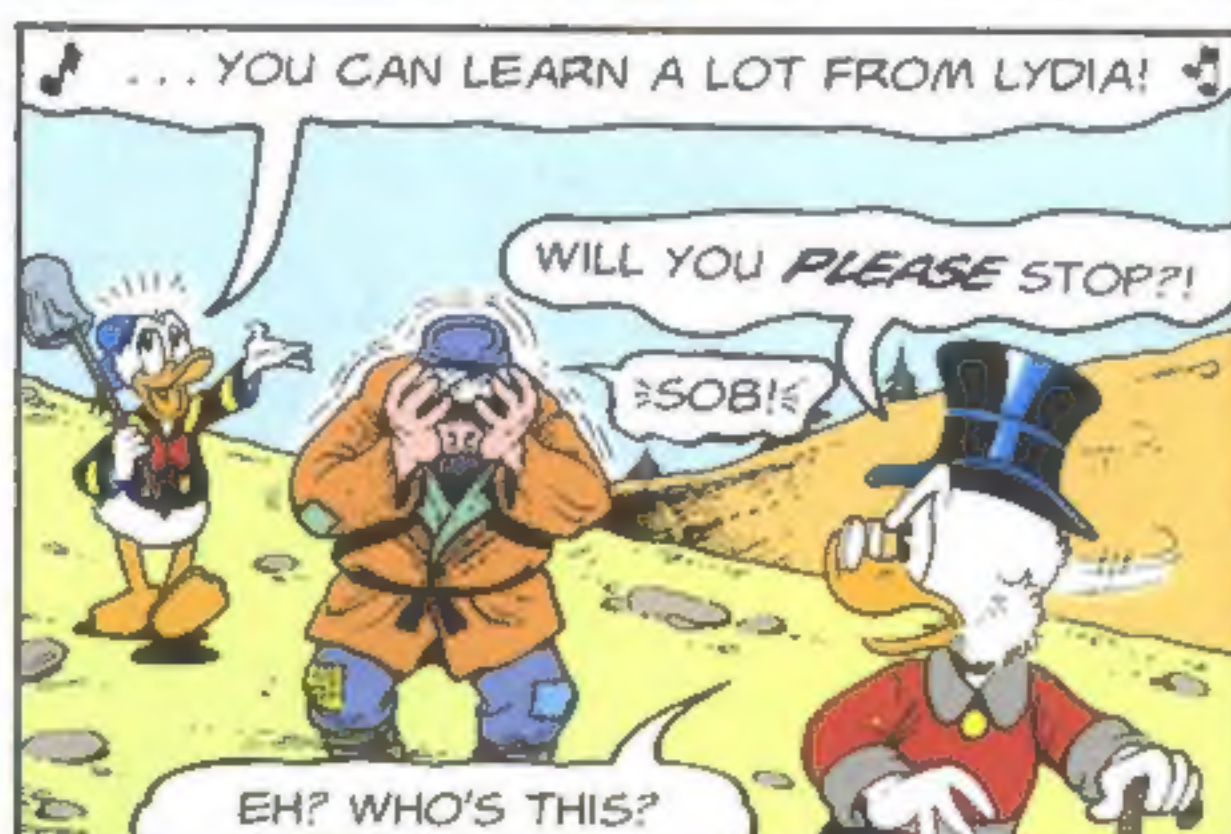
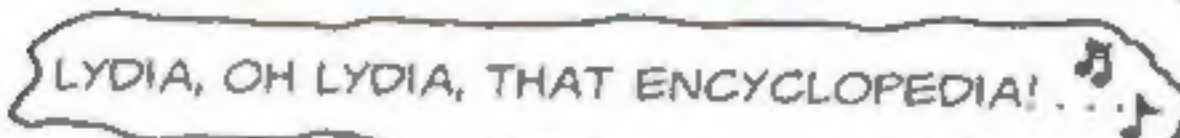
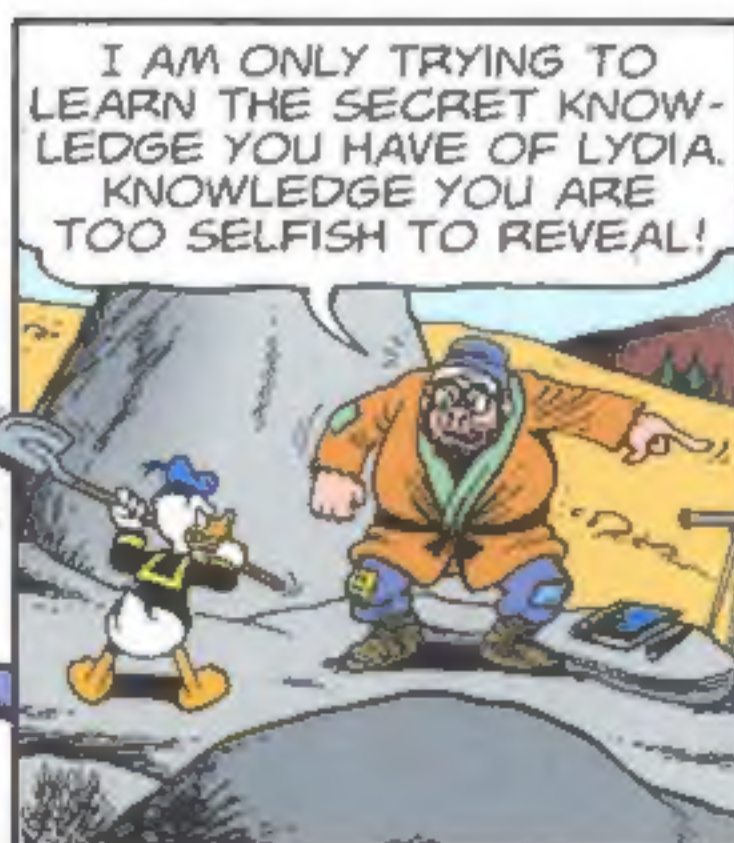
LOWER ME DOWN AND
I'LL USE THE JUNIOR
WOODCHUCK GUIDEBOOK
TO TRANSLATE IT.

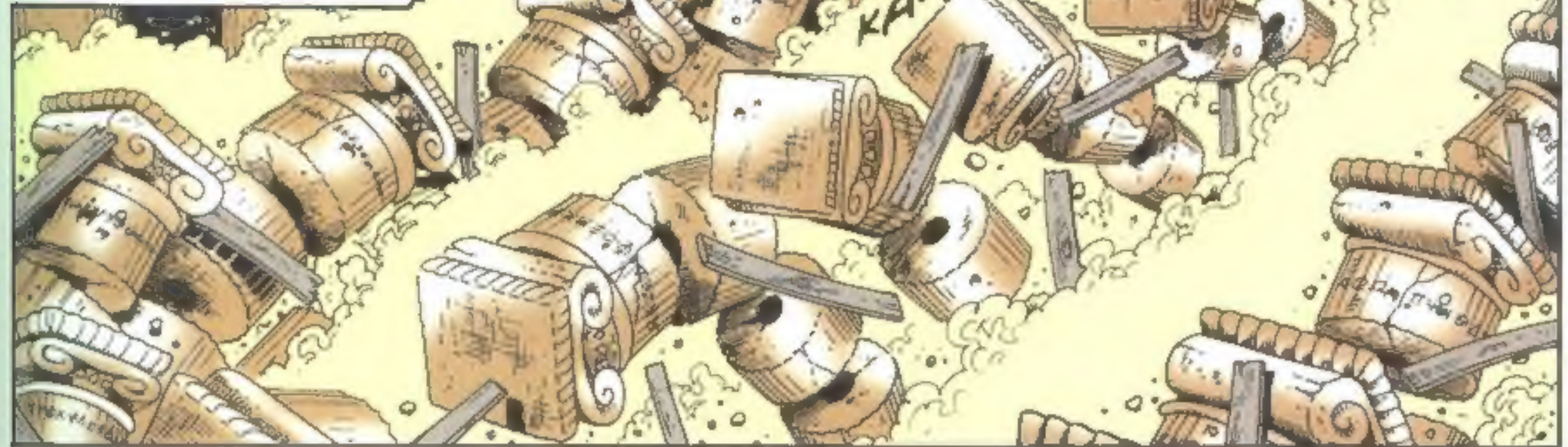
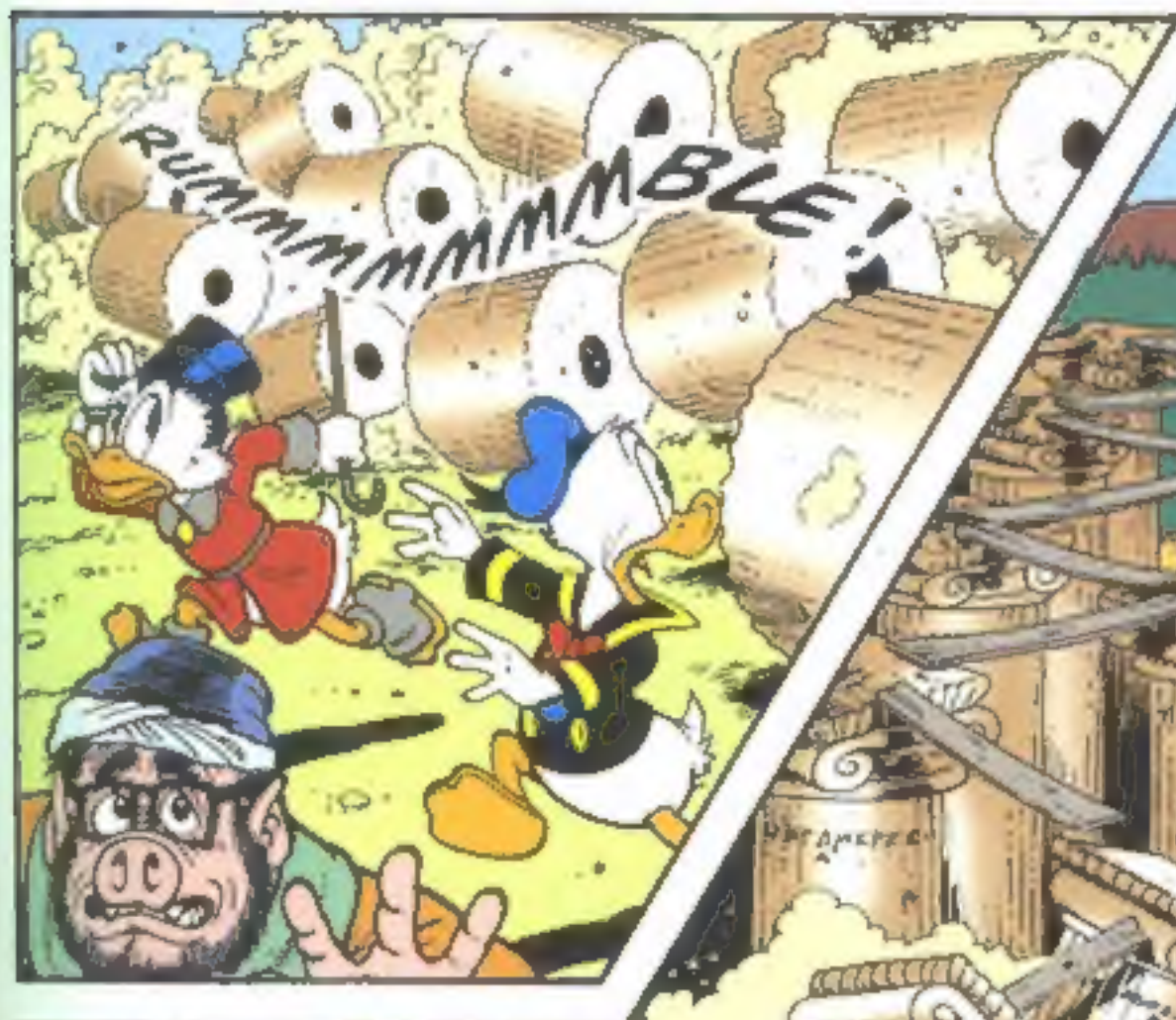
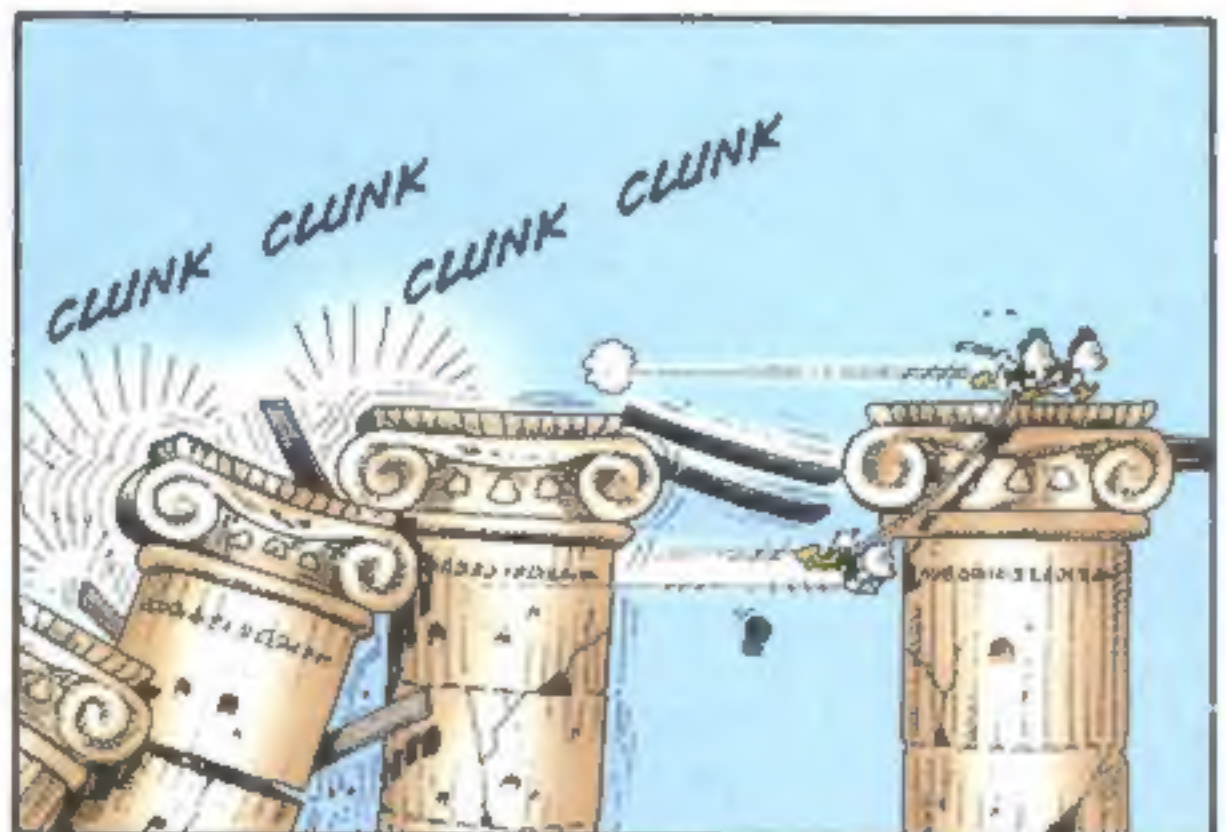
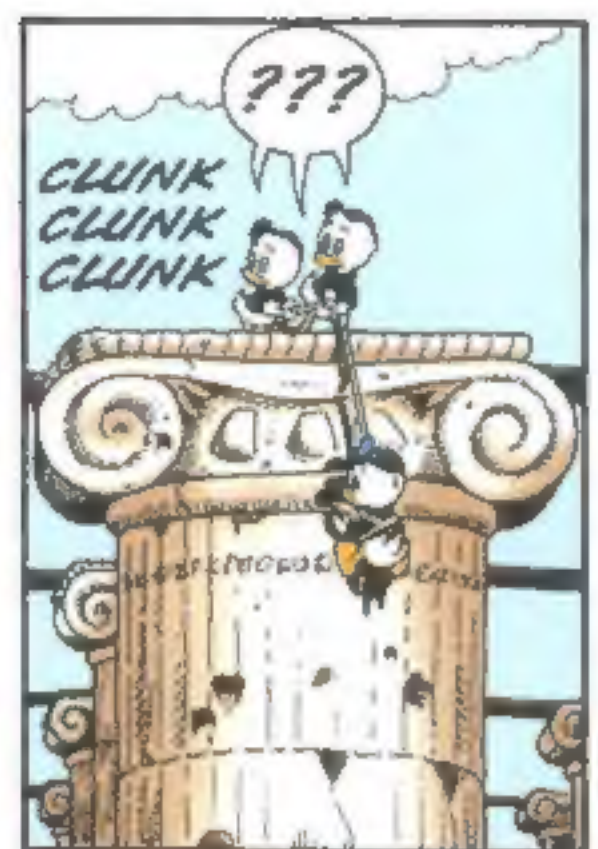


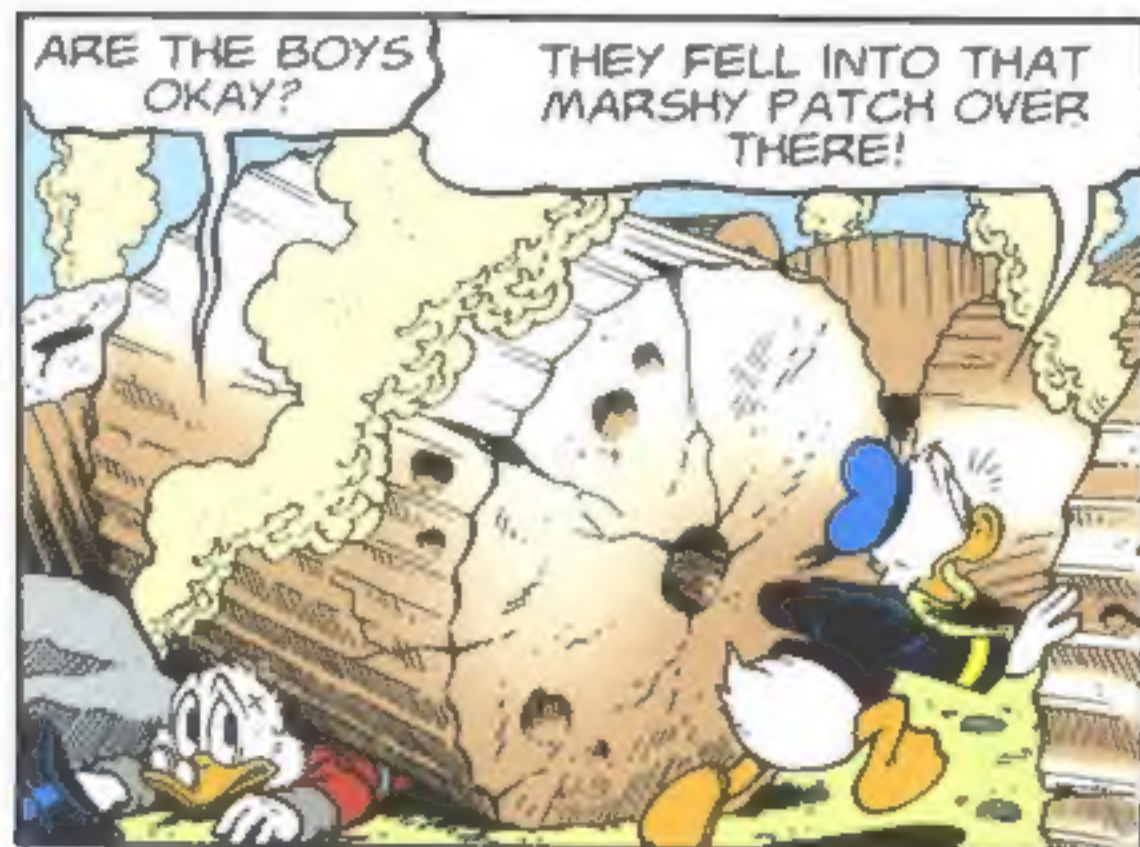
MEANWHILE, A DIS-
GUISED PROF.
PIGAYAM HAS SET
UP A COVERT
VANTAGE POINT
NEARBY.

I MUST WAIT UNTIL
MCDUCK'S LITTLE
HELPERS DECIPHER
THAT INSCRIPTION
BEFORE I MAKE MY
NEXT MOVE!



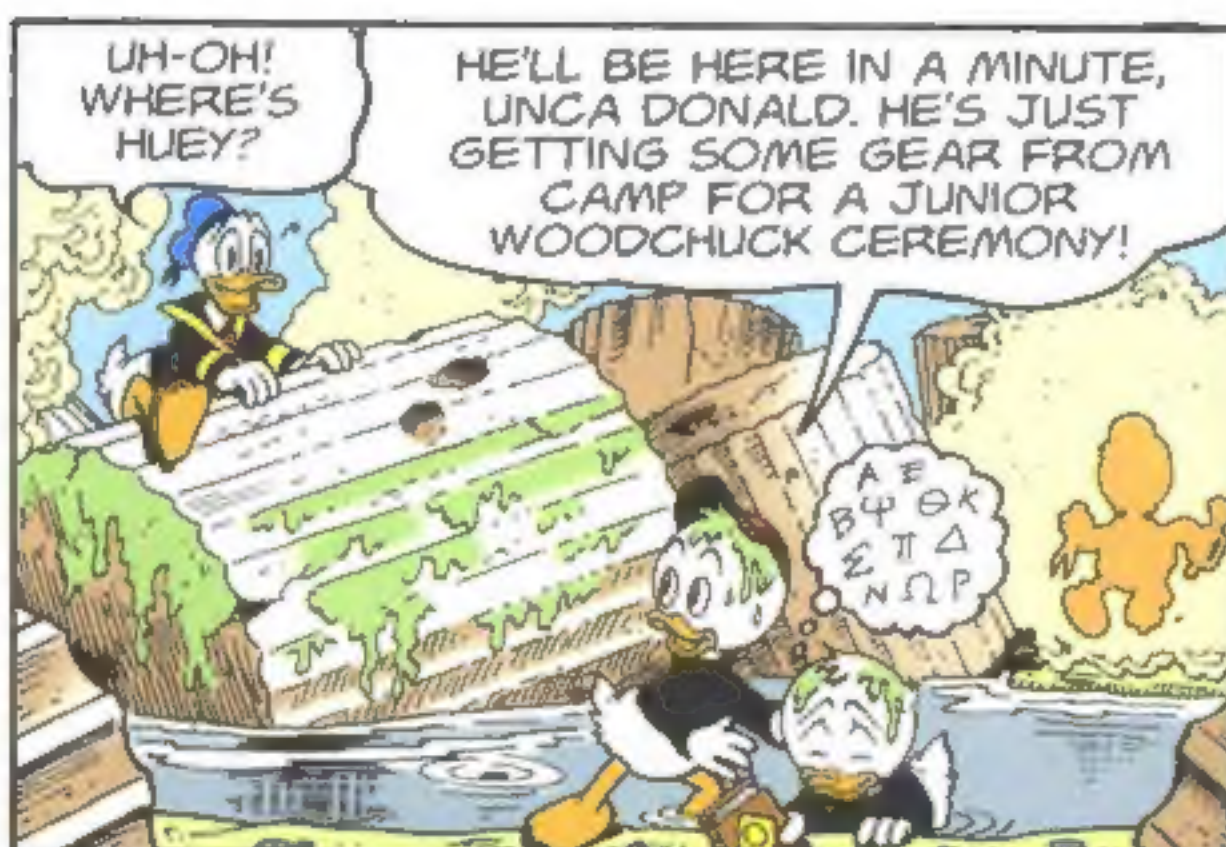






ARE THE BOYS
OKAY?

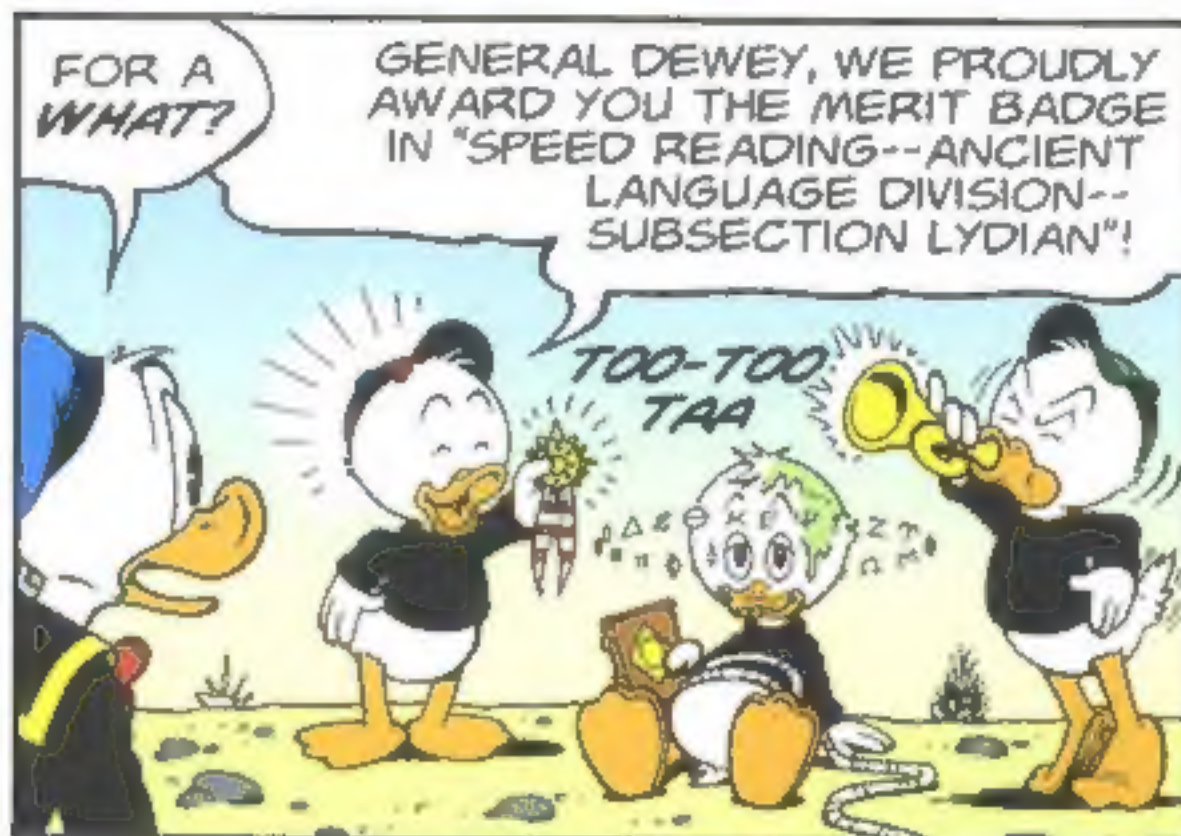
THEY FELL INTO THAT
MARSHY PATCH OVER
THERE!



UH-OH!
WHERE'S
HUEY?

HE'LL BE HERE IN A MINUTE,
UNCA DONALD. HE'S JUST
GETTING SOME GEAR FROM
CAMP FOR A JUNIOR
WOODCHUCK CEREMONY!

Α Ε Θ Κ
Β Φ Ω Δ
Σ Π Λ
Ν Ω Ρ



FOR A
WHAT?

GENERAL DEWEY, WE PROUDLY
AWARD YOU THE MERIT BADGE
IN "SPEED READING--ANCIENT
LANGUAGE DIVISION--
SUBSECTION LYDIAN"!

TOO-TOO
TAA

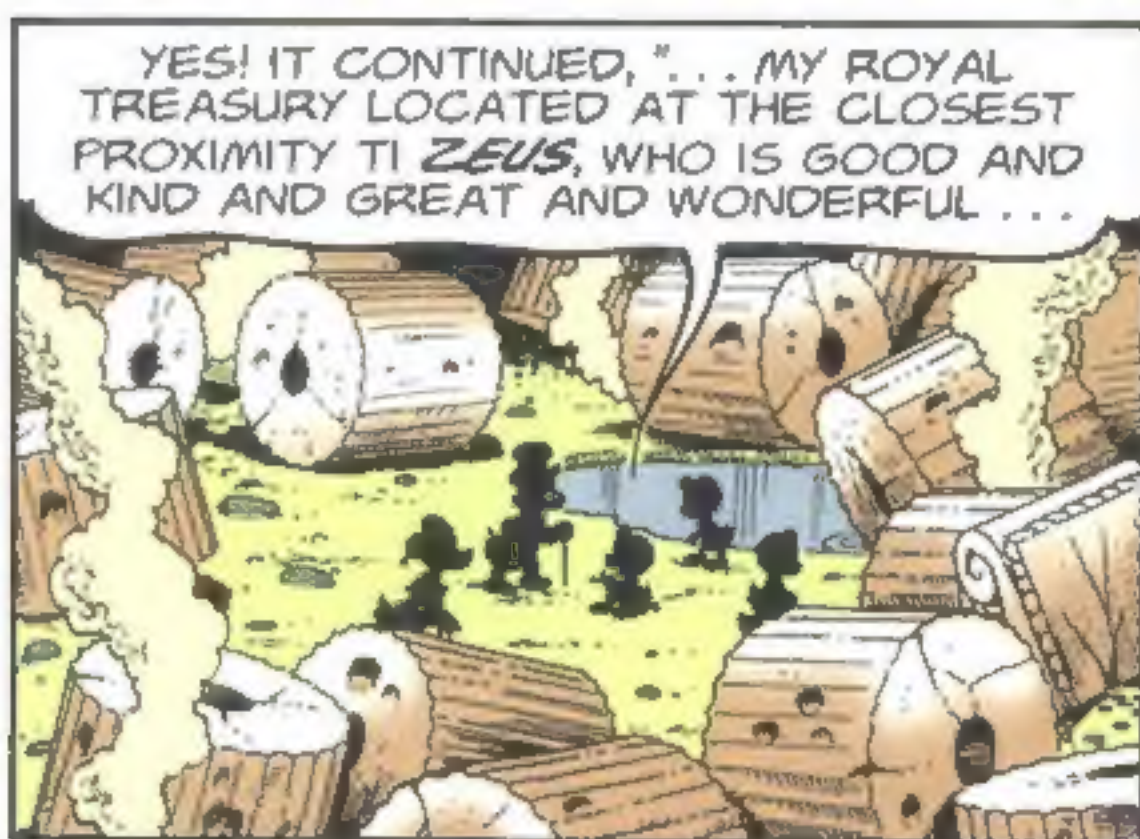


IS THERE
SUCH A
MEDAL?

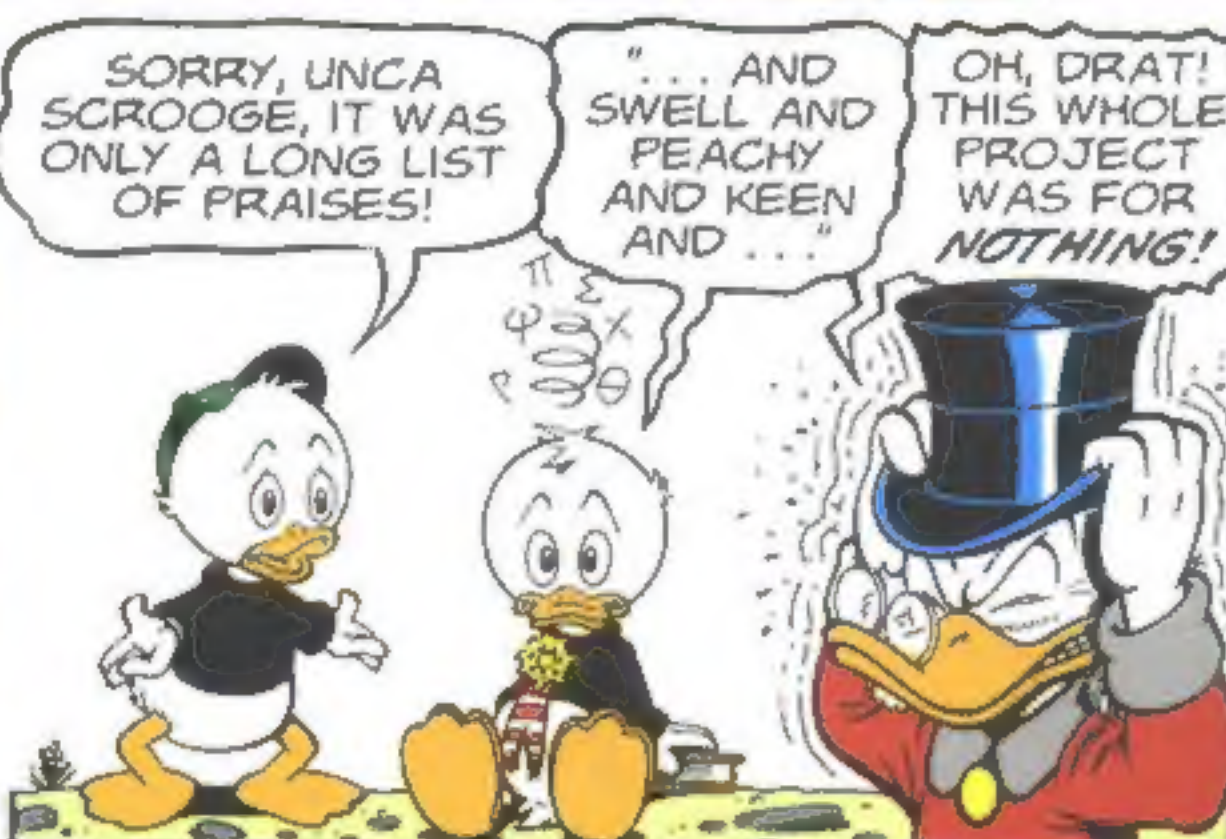
WE WOOD-
CHUCKS ARE
ALWAYS
PREPARED!

NEVER MIND!
DID YOU FINISH
READING THE
INSCRIPTION?

Β Ε Θ
Α Η Χ
Τ Π Λ
Σ Ρ Μ



YES! IT CONTINUED, "... MY ROYAL
TREASURY LOCATED AT THE CLOSEST
PROXIMITY TO **ZEUS**, WHO IS GOOD AND
KIND AND GREAT AND WONDERFUL ...

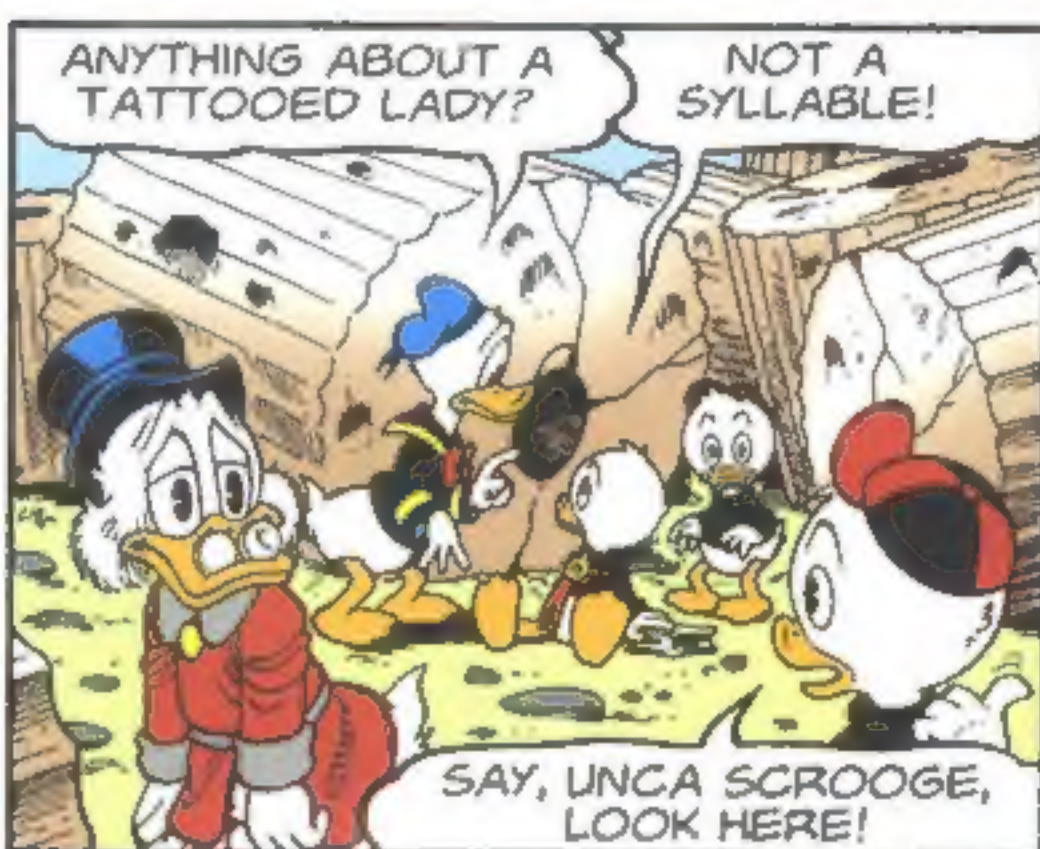


SORRY, UNCA
SCROOGE, IT WAS
ONLY A LONG LIST
OF PRAISES!

"... AND
SWELL AND
PEACHY
AND KEEN
AND ..."

OH, DRAT!
THIS WHOLE
PROJECT
WAS FOR
NOTHING!

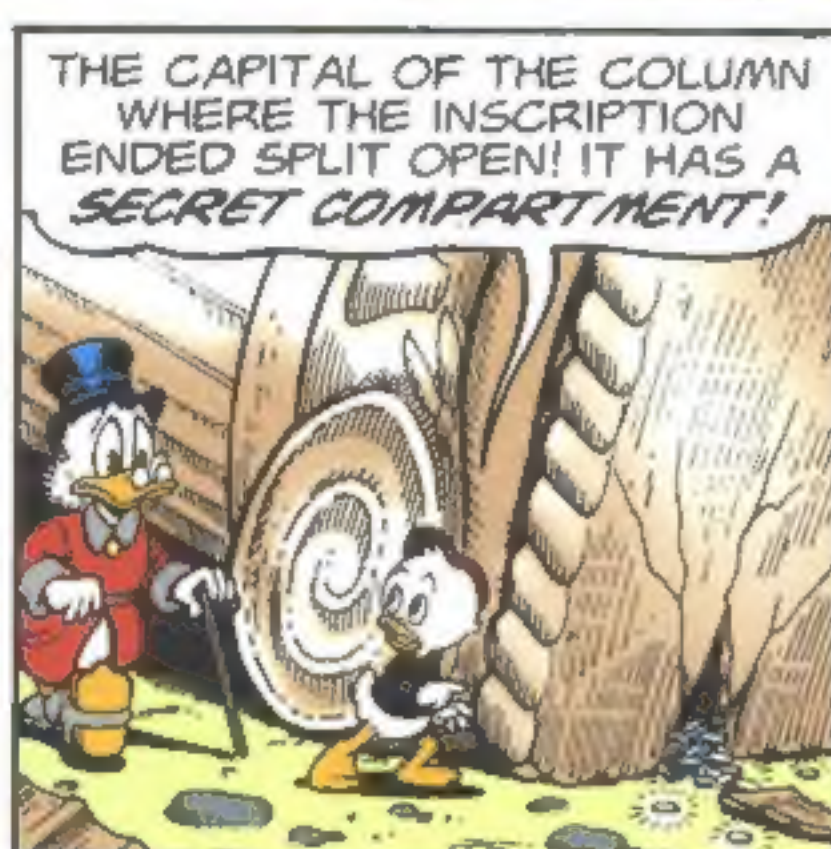
Π Σ
Φ Ω Χ
Ρ Θ Θ



ANYTHING ABOUT A
TATTOOED LADY?

NOT A
SYLLABLE!

SAY, UNCA SCROOGE,
LOOK HERE!



THE CAPITAL OF THE COLUMN
WHERE THE INSCRIPTION
ENDED SPLIT OPEN! IT HAS A
SECRET COMPARTMENT!



SILVER
COINS!

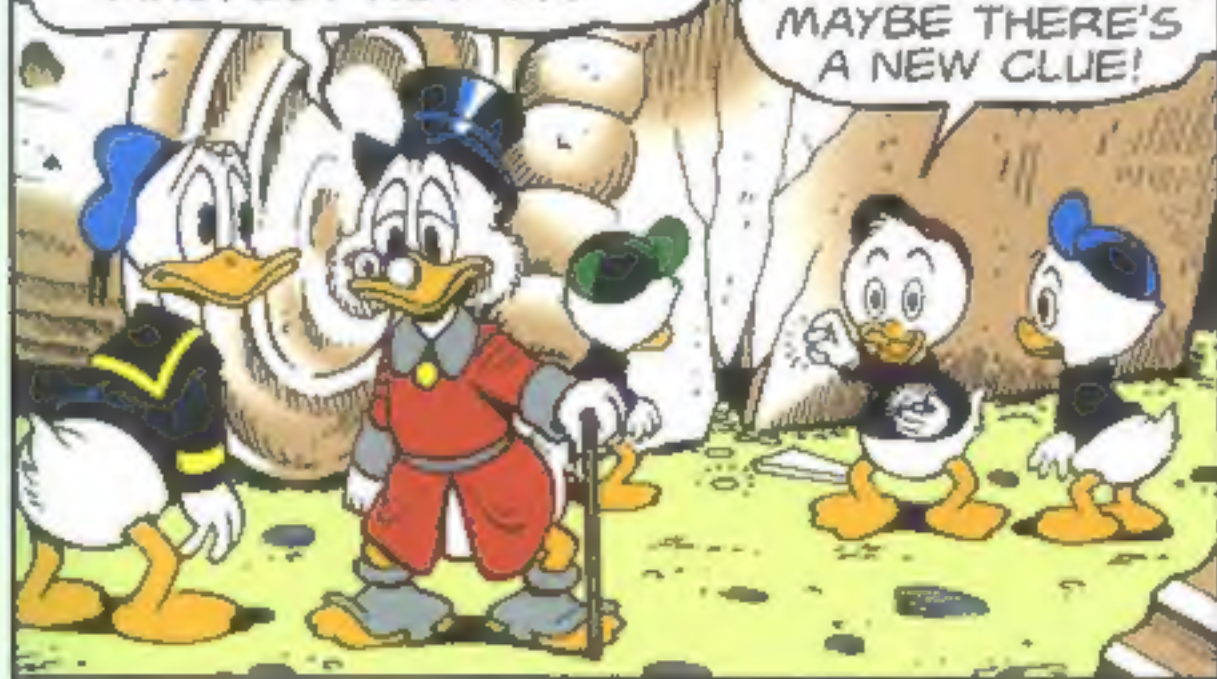
NOT SILVER--*ELECTRUM*, AN ALLOY OF GOLD AND SILVER FOUND ONLY IN LYDIA. IT'S WHAT CROESUS MADE THE WORLD'S FIRST COINS FROM.

THE *FIRST* COINS?

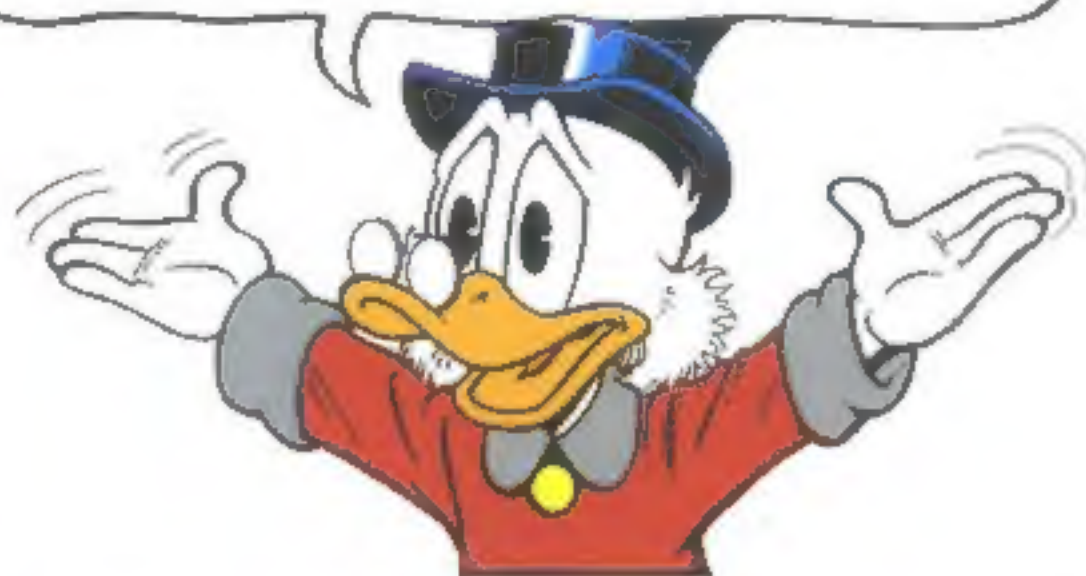


IT WAS A TREASURE I FELT DESTINED TO FIND. BUT NOW ...

* WAIT, UNCA SCROOGE! LOOK AT THESE COINS! MAYBE THERE'S A NEW CLUE!



THAT'S WHY I'VE ALWAYS DREAMT OF FINDING HIS TREASURE! NOT ONLY WAS HE THE RICHEST ... ER, *SECOND* RICHEST MAN IN HISTORY, HE *INVENTED* MONEY!



THESE ARE SPECIAL COINS REPRESENTING CROESUS' MAIN GIFT TO ZEUS--HIS *TREASURY*!

WHAT ARE THOSE LETTERS AT THE TOP?



ZETA, OMICRON, AND THE ANCIENT FORM OF PI--Z, O, P! THE COIN'S BACK SPELLS IT OUT--"TO ZEUS ON OLYMPUS IN CARE OF PALLAS-ATHENA, THE GODDESS OF SAFEKEEPING!"



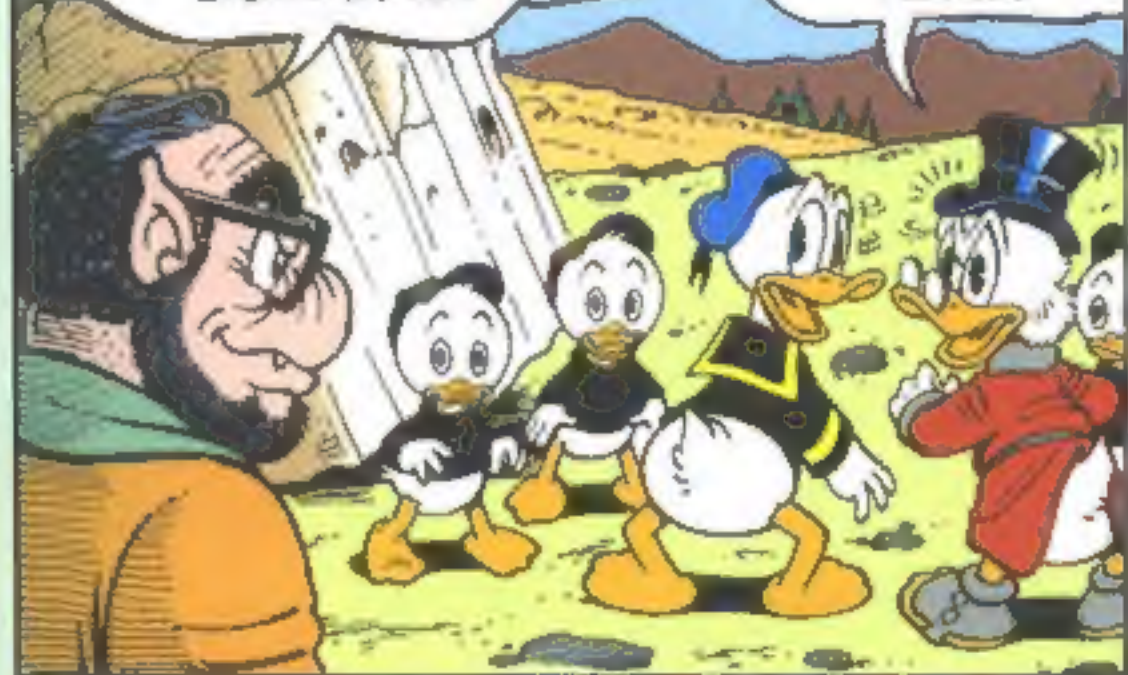
AND THE BOTTOM WORD IS "TMOLUS," THE MOUNTAIN SOURCE OF CROESUS' GOLD!

THEN THE TREASURE IS AT THE SUMMIT OF *MT. TMOLUS*! WHERE'S THAT?



TO THE NORTHEAST OF HERE. IT'S NOW CALLED *BOZ DAG*!

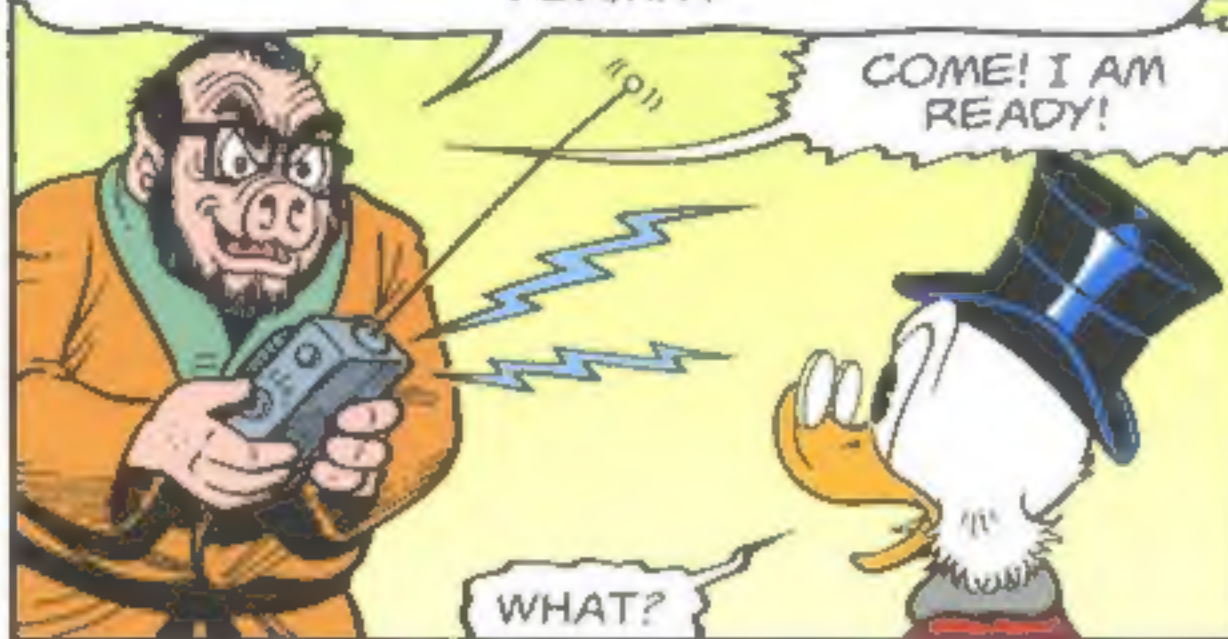
WHAT--ARE *YOU* STILL HERE?

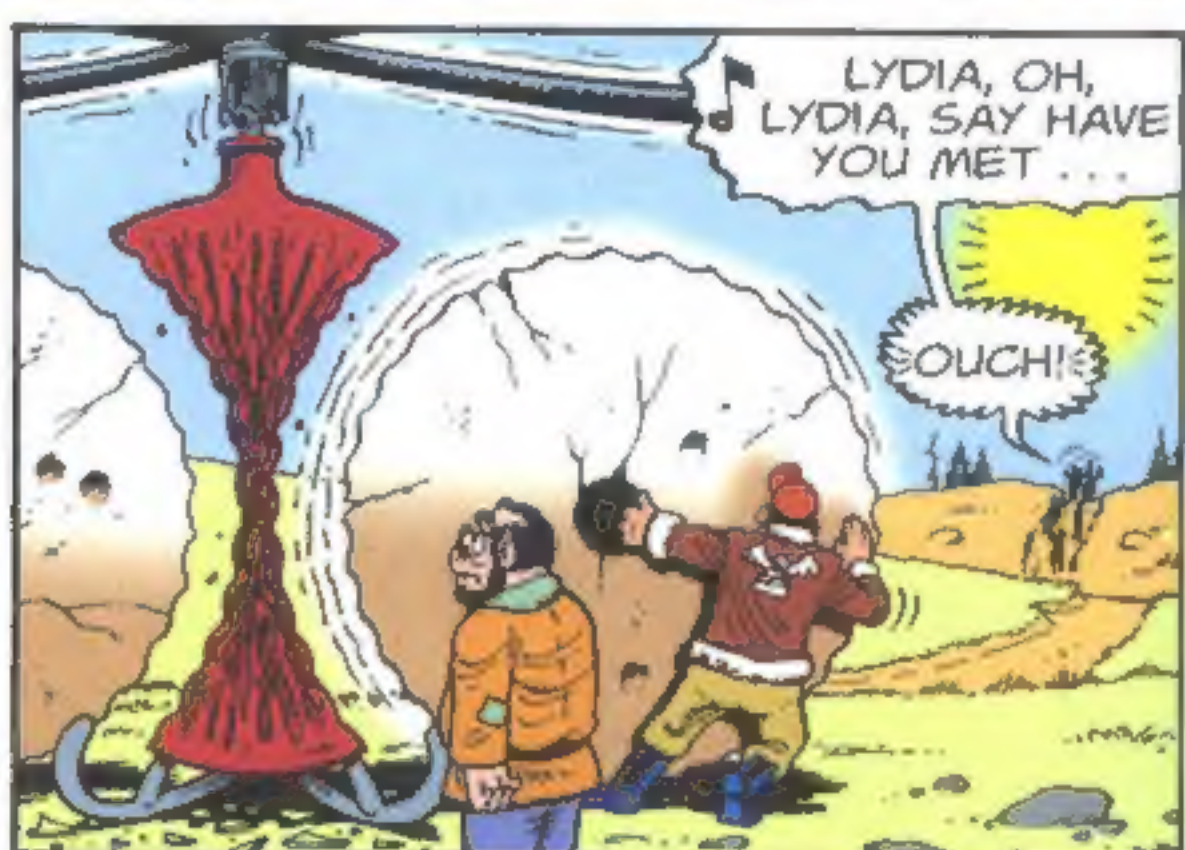
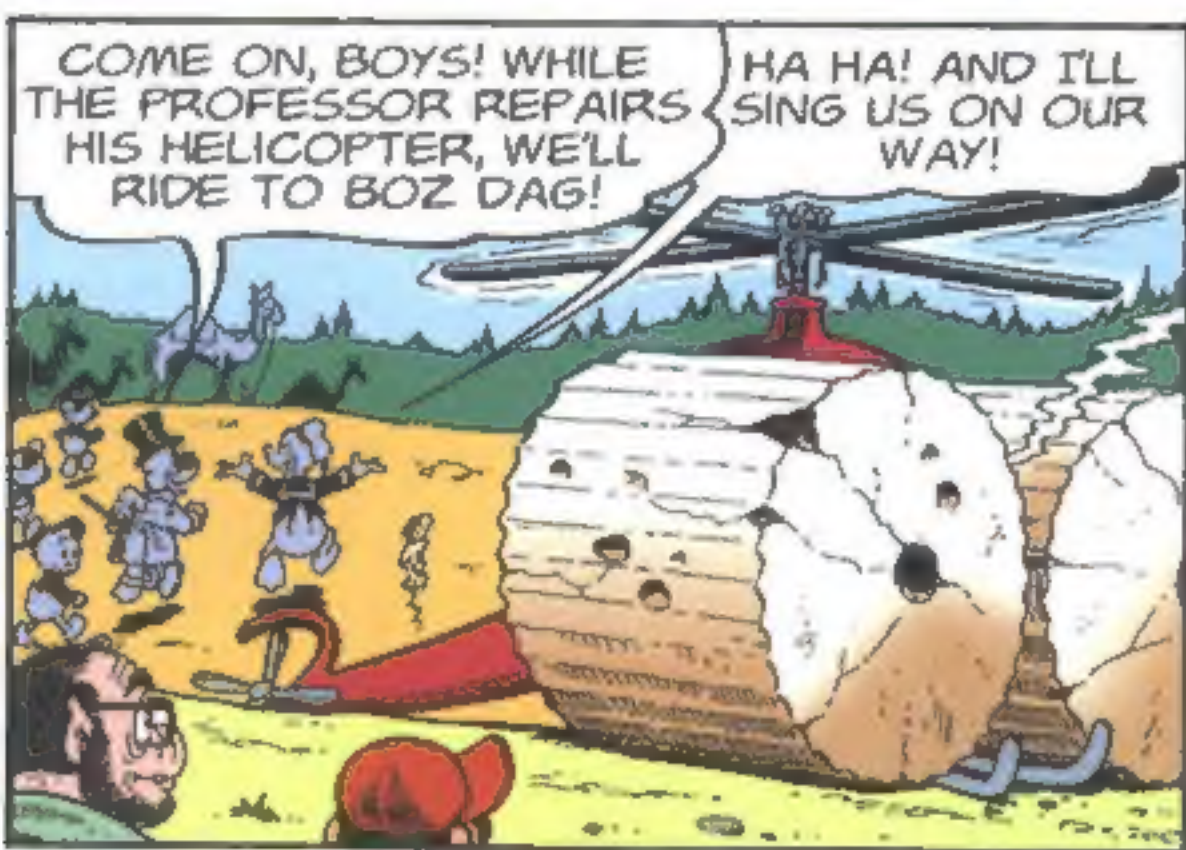
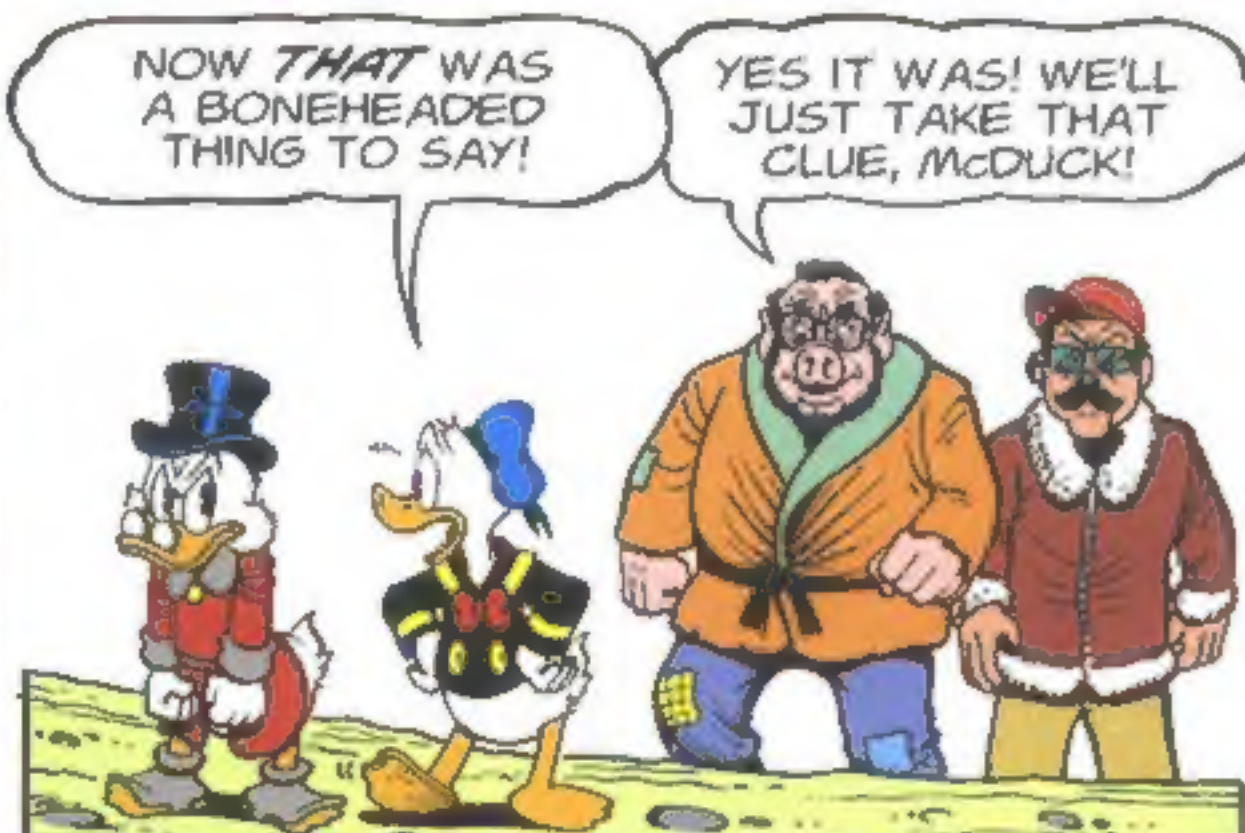
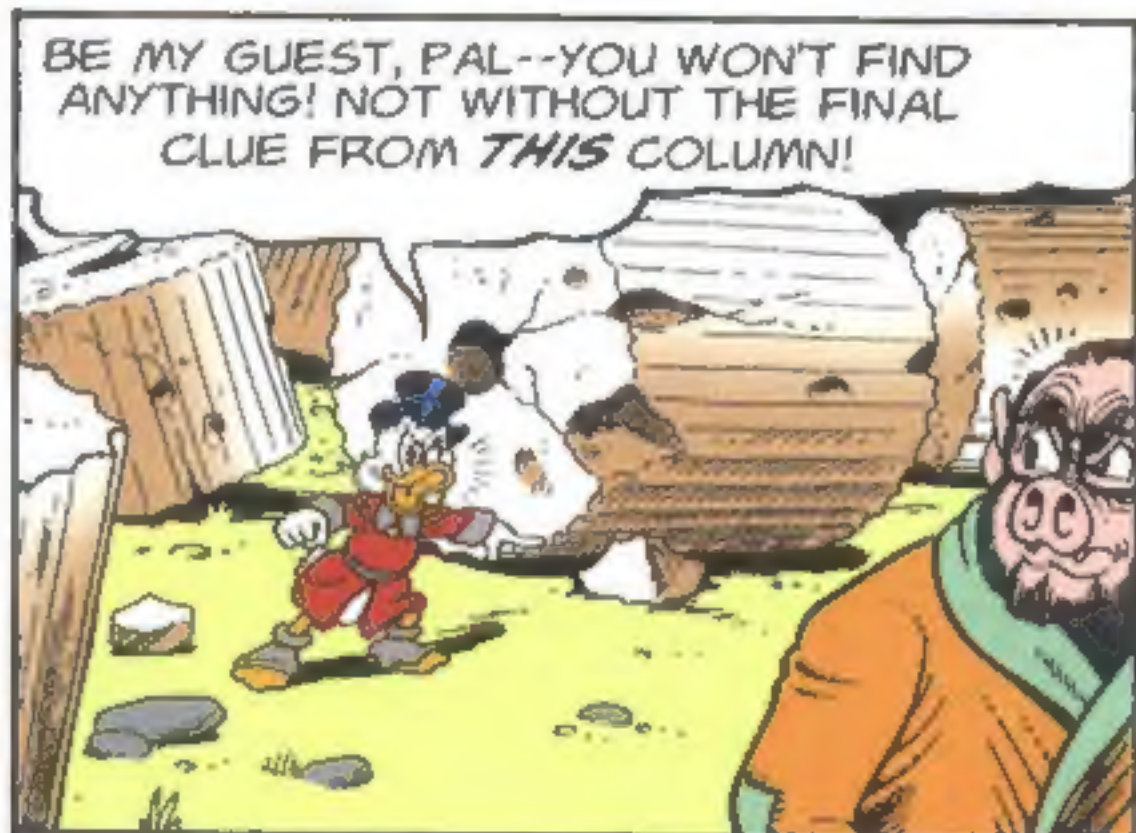
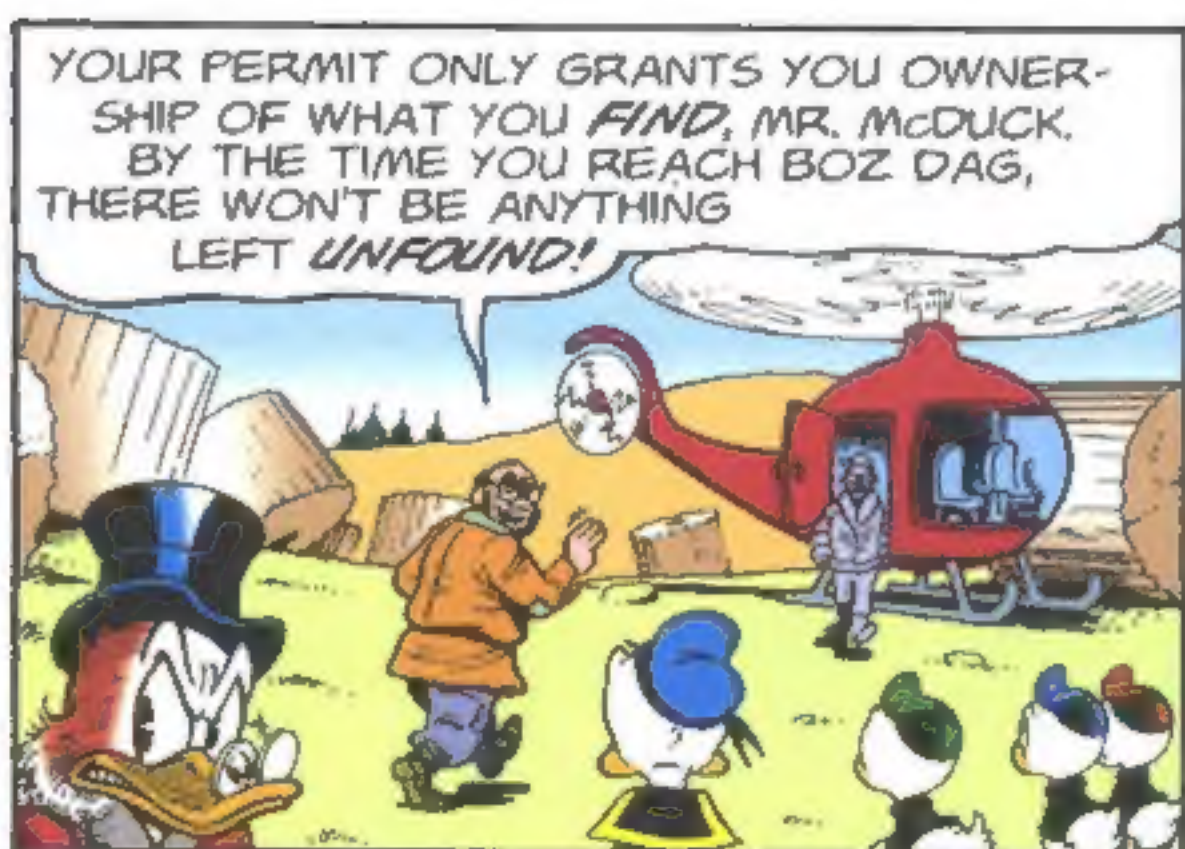
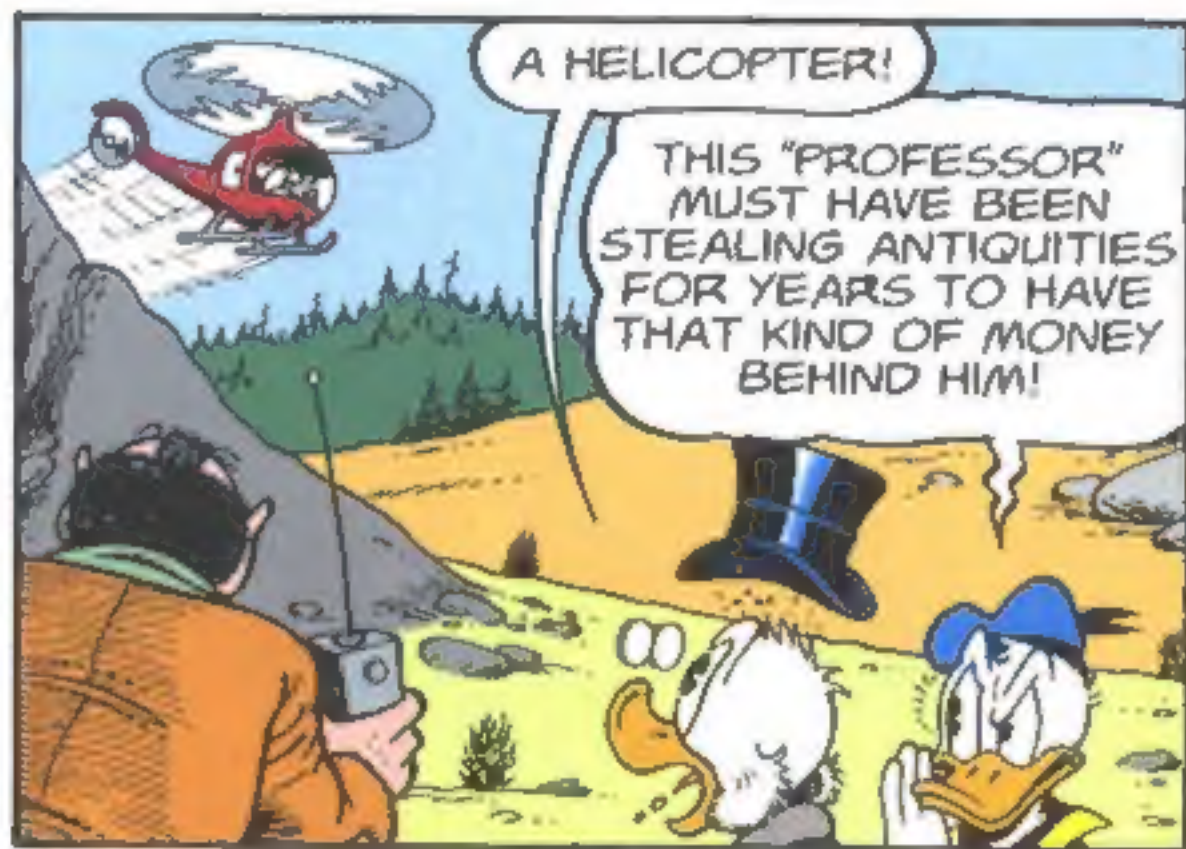


YES, MR. MCDUCK--BUT I AM LEAVING NOW FOR BOZ DAG AND WILL BE THERE LONG BEFORE YOU AND YOUR ANCIENT PERMIT!

COME! I AM READY!

WHAT?





A FEW DAYS
LATER, AT
THE FOOT
OF BOZ
DAG.

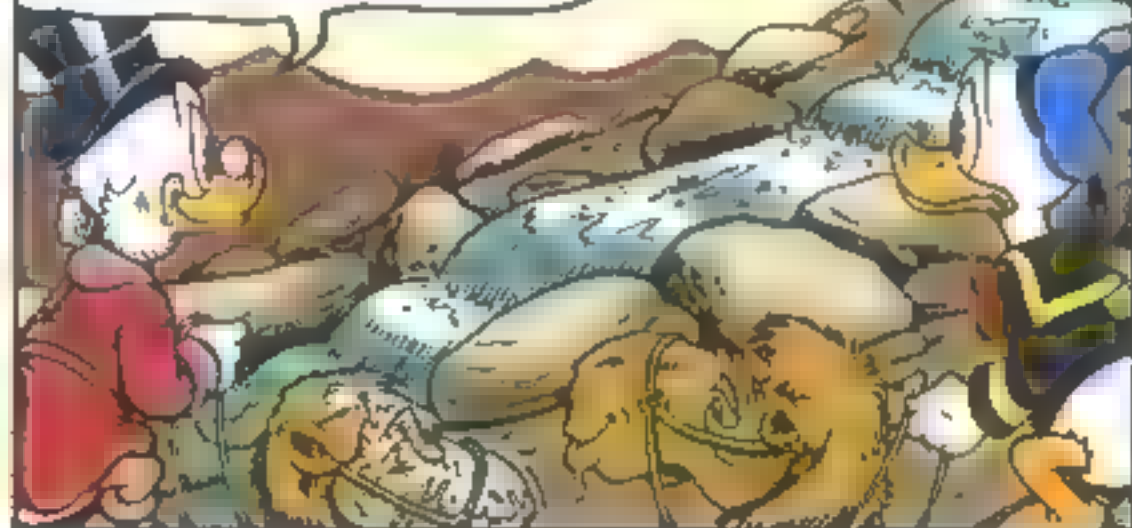
ON THAT PLAIN
ONCE STOOD
SARDIS, THE
GLORIOUS
CAPITAL OF
LYDIA!

THERE'S NO
TRACE LEFT,
BUT THE
RIVER
PACTOLUS
STILL FLOWS!

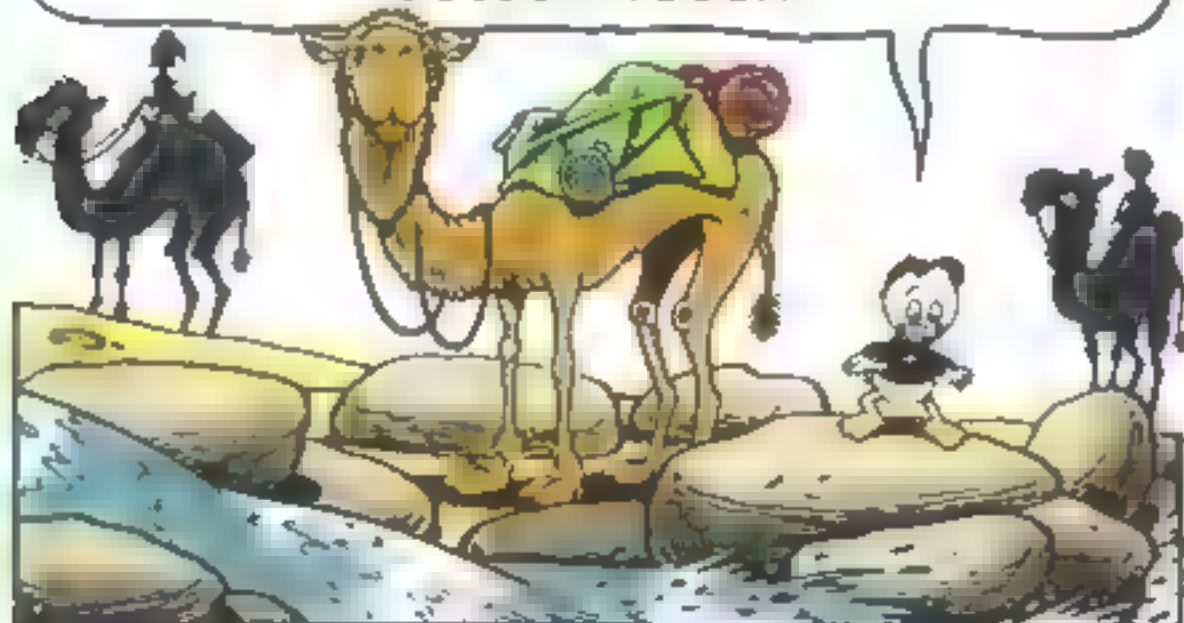


THAT'S WHERE
CROESUS FOUND THE
GOLD THAT MADE HIM
RICH! JUST LIKE THE
STRIKE I MADE AT
WHITE AGONY CREEK!

IT'S CREEPY!
YOU TWO SEEM
TO HAVE LED
PARALLEL LIVES!

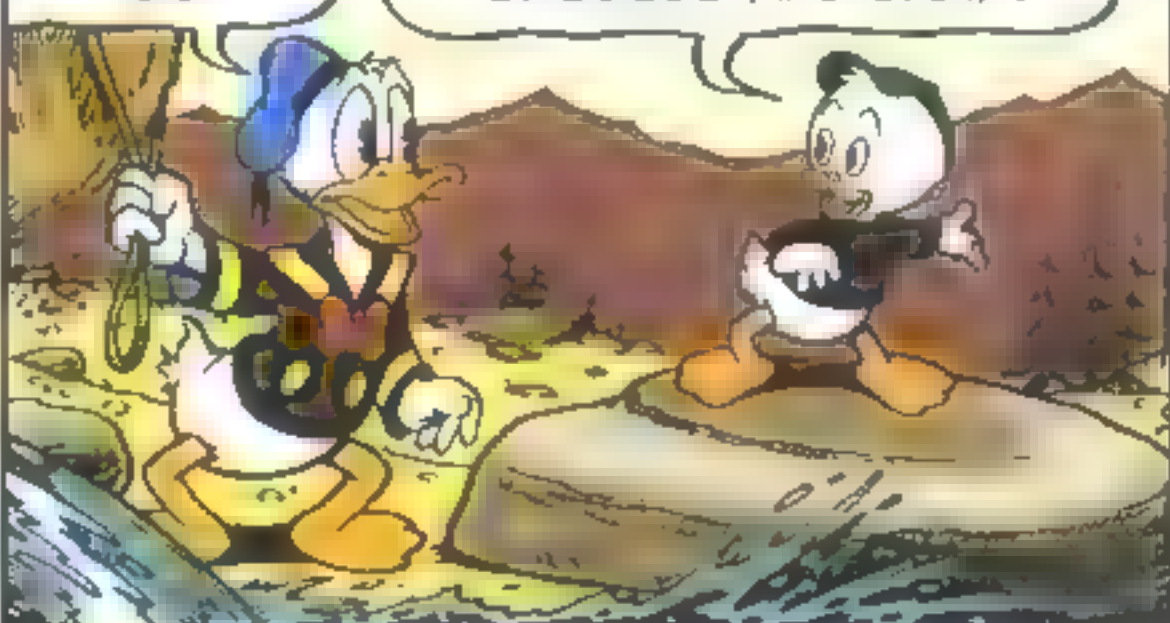


LEGEND SAYS THE GOLD WAS HERE
BECAUSE THIS IS WHERE KING MIDAS
BATHED HIMSELF TO GET RID OF THE
GOLDEN TOUCH!



THERE WAS
REALLY A
KING MIDAS,
TOO?

CERTAINLY! HE RULED THE
PHRYGIAN KINGDOM IN THIS
REGION 200 YEARS BEFORE
CROESUS AND LYDIA!



HM, MIDAS WAS
ANXIOUS TO GET RID
OF THE SAME TOUCH
MAGICA DESPELL IS
DESPERATE TO GET!

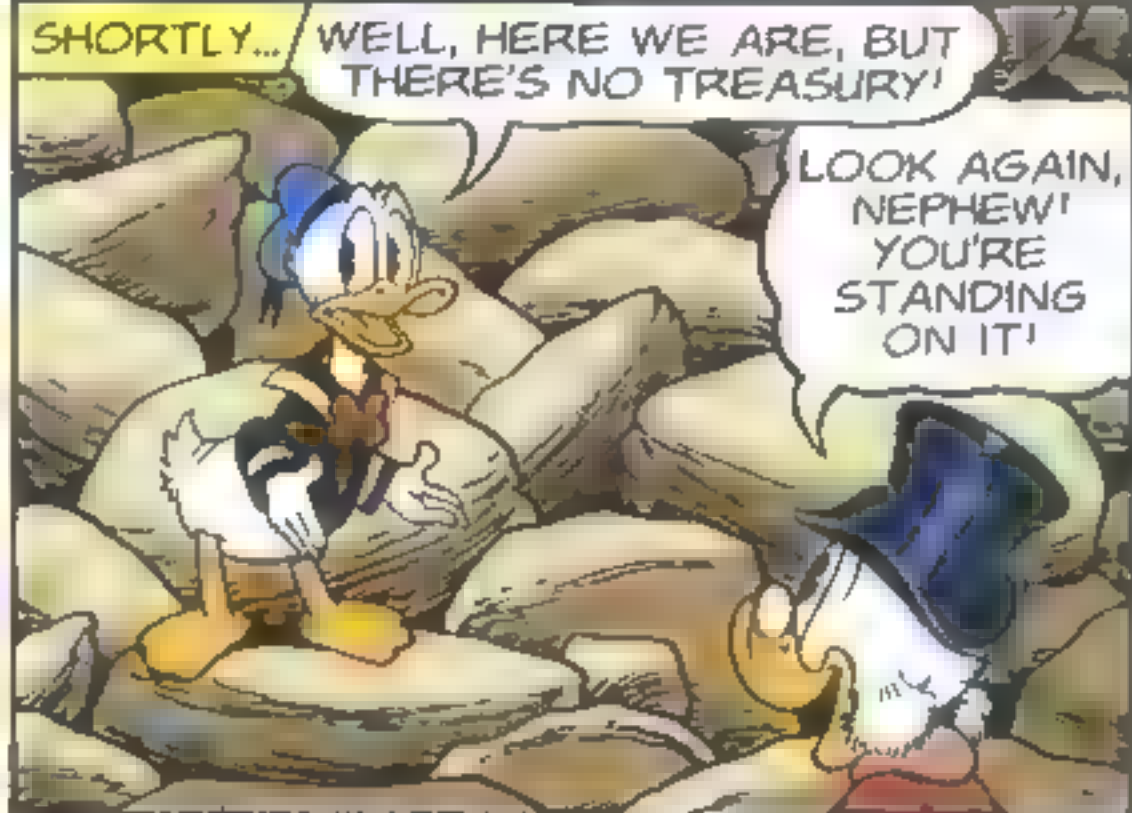
FORGET HER! LET'S
SEE WHAT'S
UPSTAIRS!



SHORTLY...

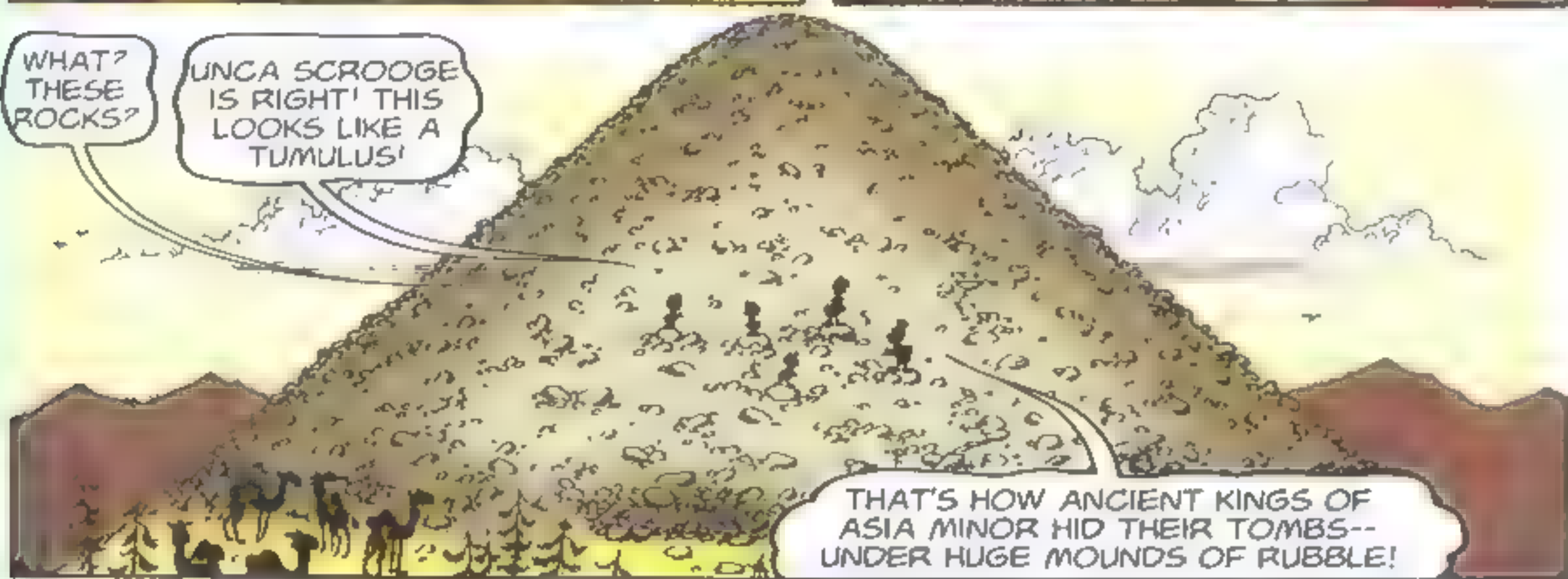
WELL, HERE WE ARE, BUT
THERE'S NO TREASURY!

LOOK AGAIN,
NEPHEW!
YOU'RE
STANDING
ON IT!

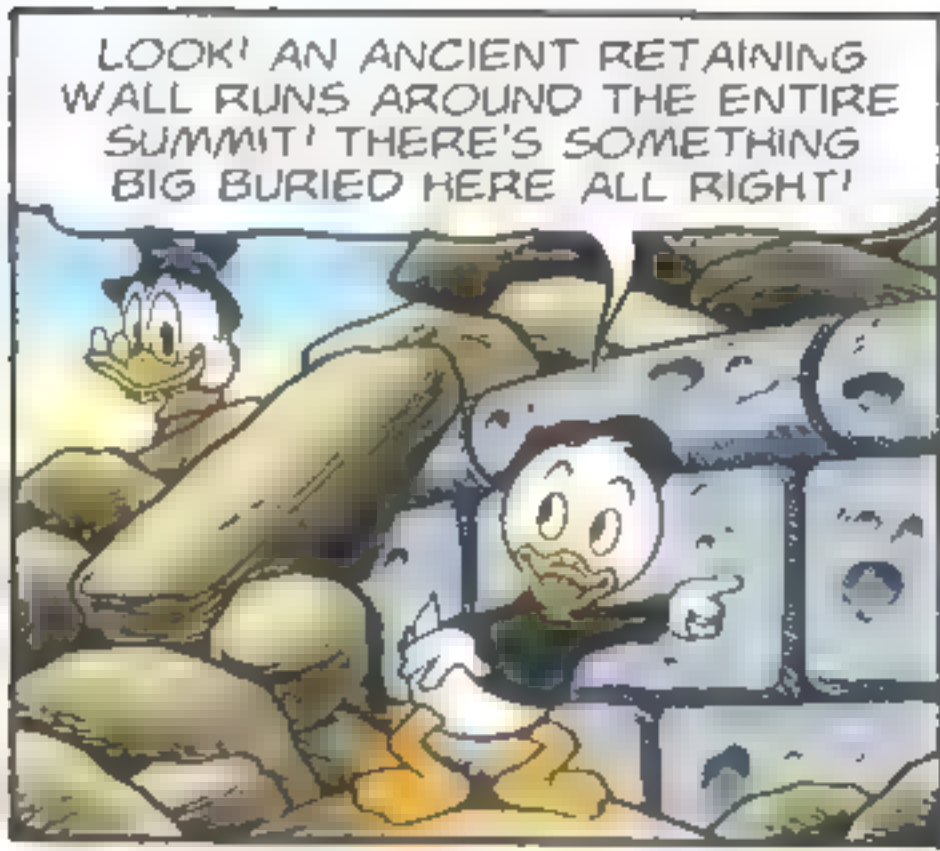


WHAT?
THESE
ROCKS?

UNCA SCROOGE
IS RIGHT! THIS
LOOKS LIKE A
TUMULUS!



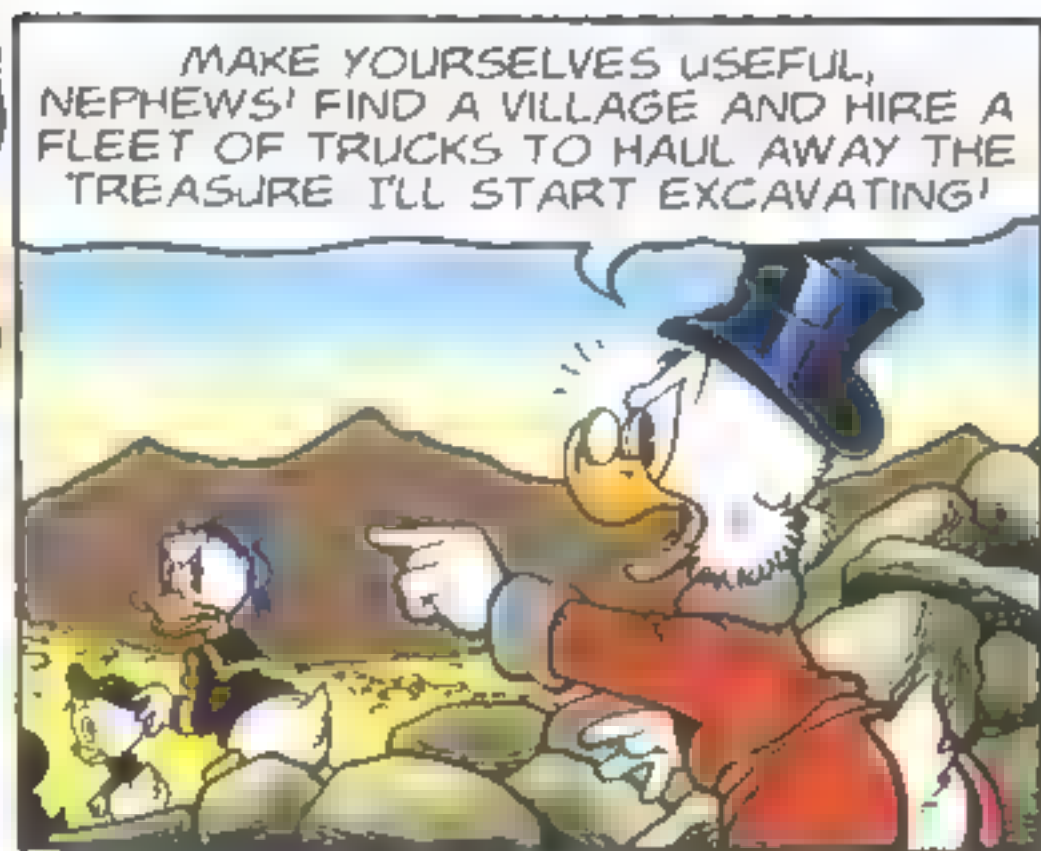
THAT'S HOW ANCIENT KINGS OF
ASIA MINOR HID THEIR TOMBS--
UNDER HUGE MOUNDS OF RUBBLE!



LOOK! AN ANCIENT RETAINING WALL RUNS AROUND THE ENTIRE SUMMIT! THERE'S SOMETHING BIG BURIED HERE ALL RIGHT!



YES, SOMETHING **PLENTY** BIG!



MAKE YOURSELVES USEFUL, NEPHEWS! FIND A VILLAGE AND HIRE A FLEET OF TRUCKS TO HAUL AWAY THE TREASURE I'LL START EXCAVATING!



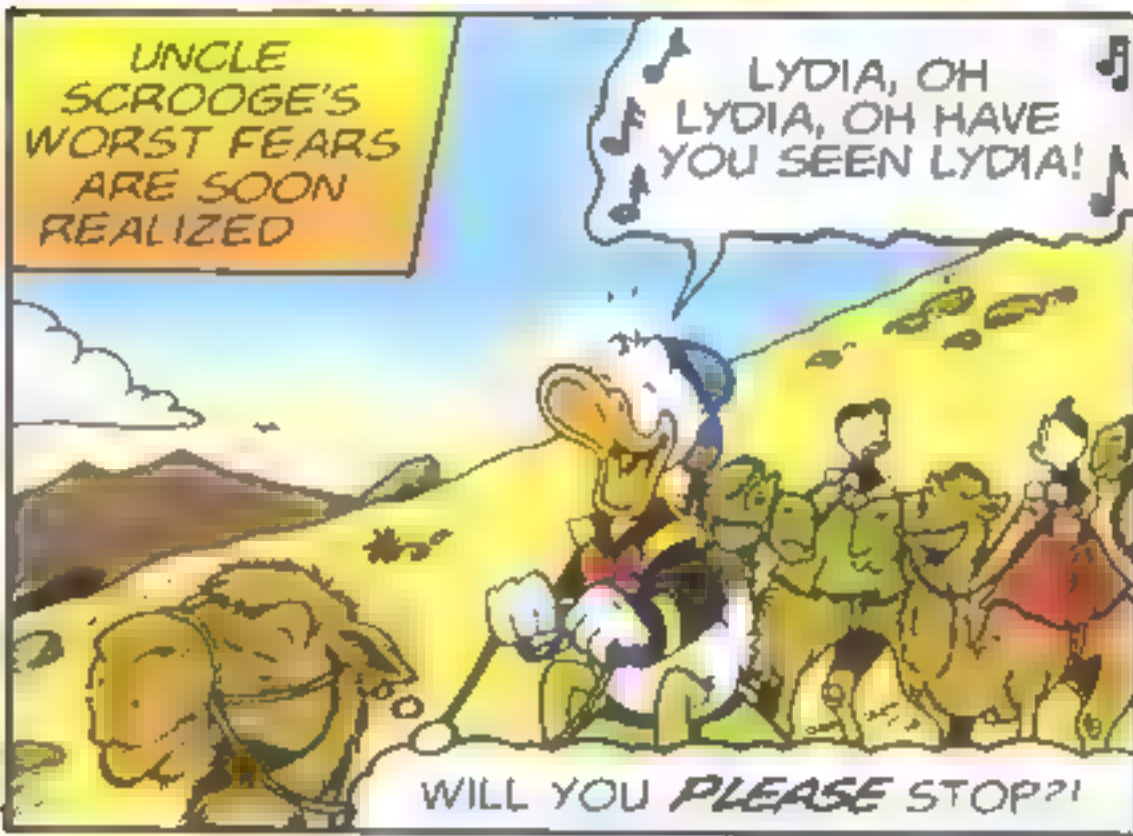
I'M NOT SURE HUEY, DEWEY, AND LOUIE WOULD APPROVE OF HOW I PLAN TO EXCAVATE ...



BUT THAT THIEVING PROF FIGAYAM MIGHT SHOW UP AT ANY MINUTE, SO ...



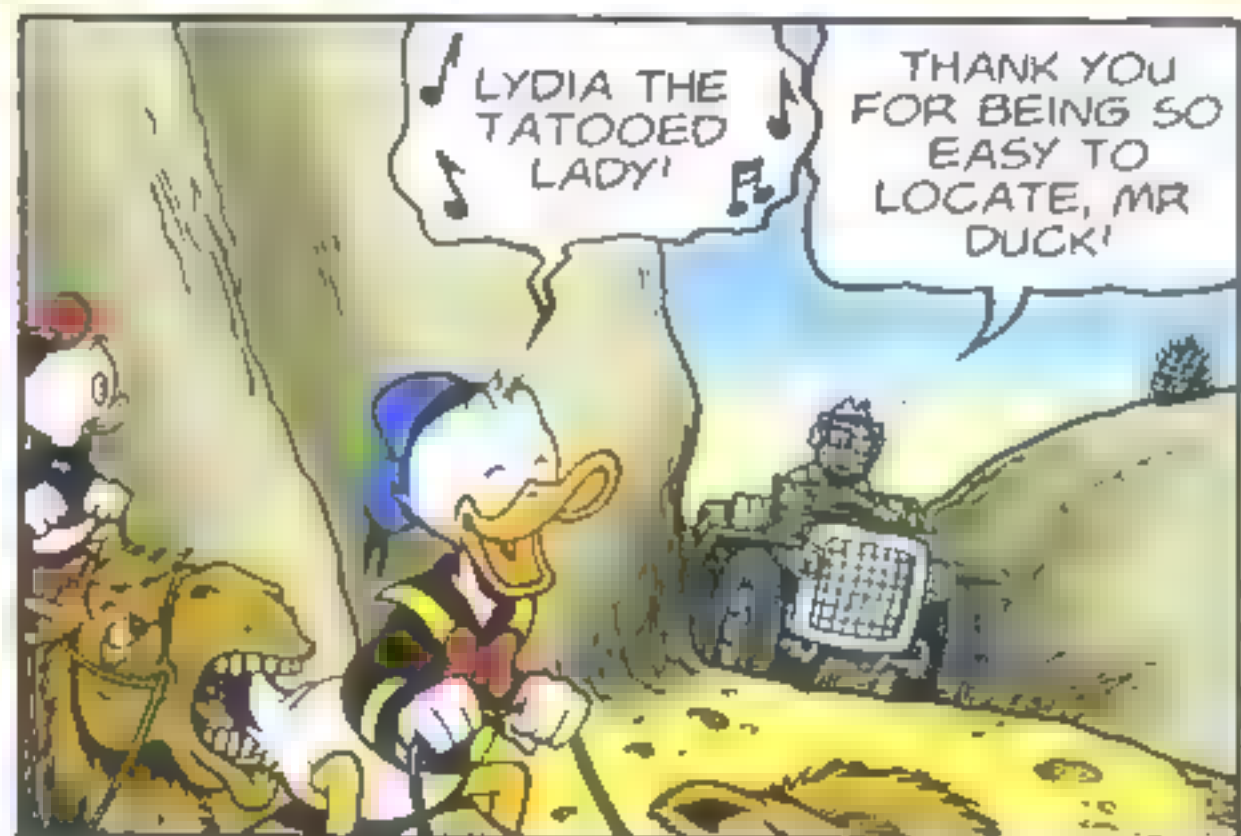
... TIME IS PRECIOUS!



UNCLE SCROOGE'S WORST FEARS ARE SOON REALIZED

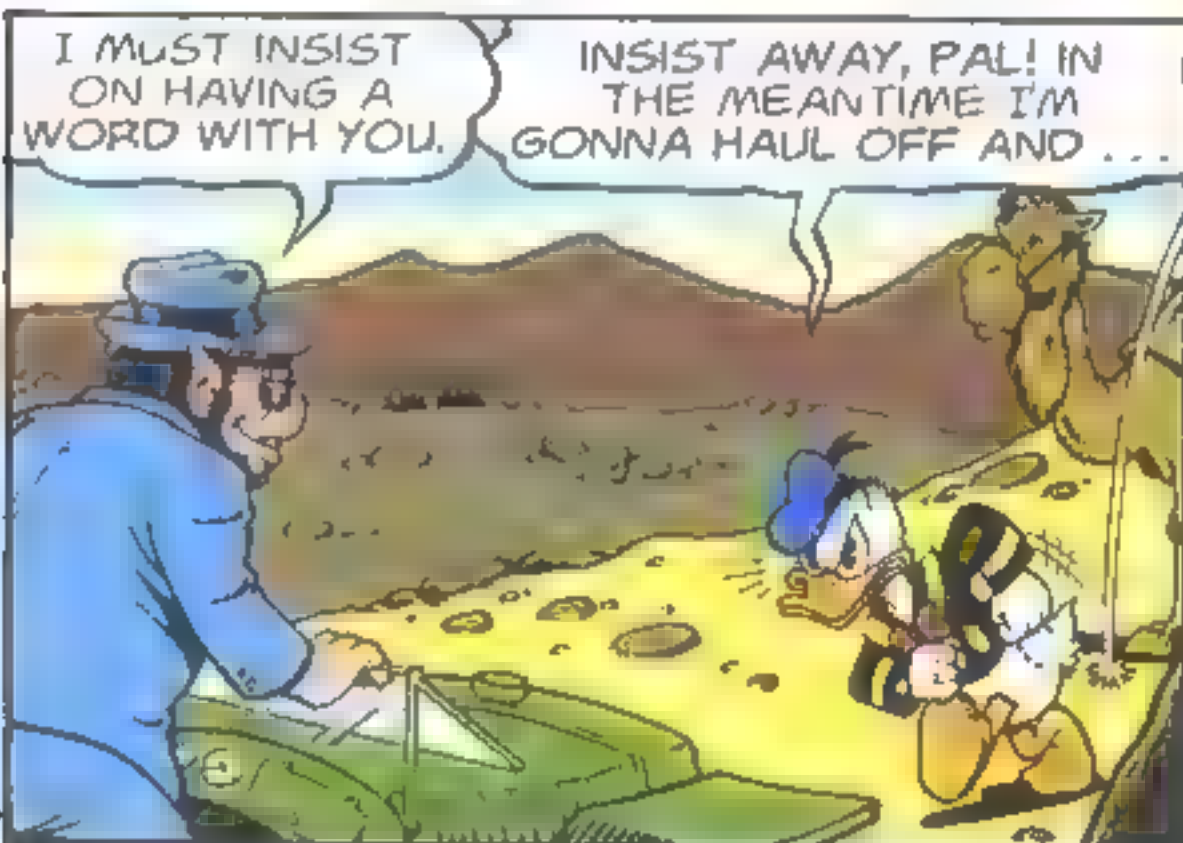
LYDIA, OH LYDIA, OH HAVE YOU SEEN LYDIA!

WILL YOU **PLEASE** STOP?!



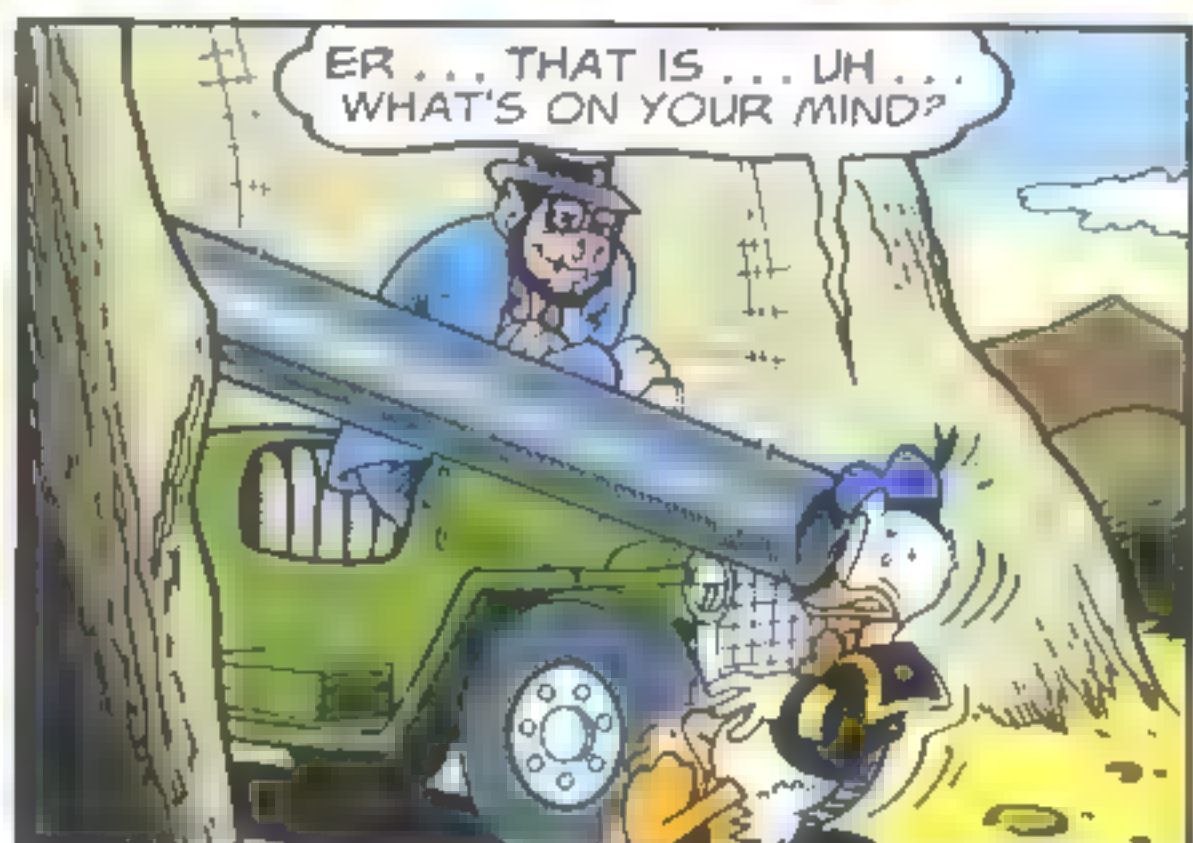
LYDIA THE TATOOED LADY!

THANK YOU FOR BEING SO EASY TO LOCATE, MR DUCK!



I MUST INSIST ON HAVING A WORD WITH YOU.

INSIST AWAY, PAL! IN THE MEANTIME I'M GONNA HAUL OFF AND ...



ER ... THAT IS ... UH ... WHAT'S ON YOUR MIND?

CONCLUDED NEXT ISSUE

THE YEAR THAT WAS

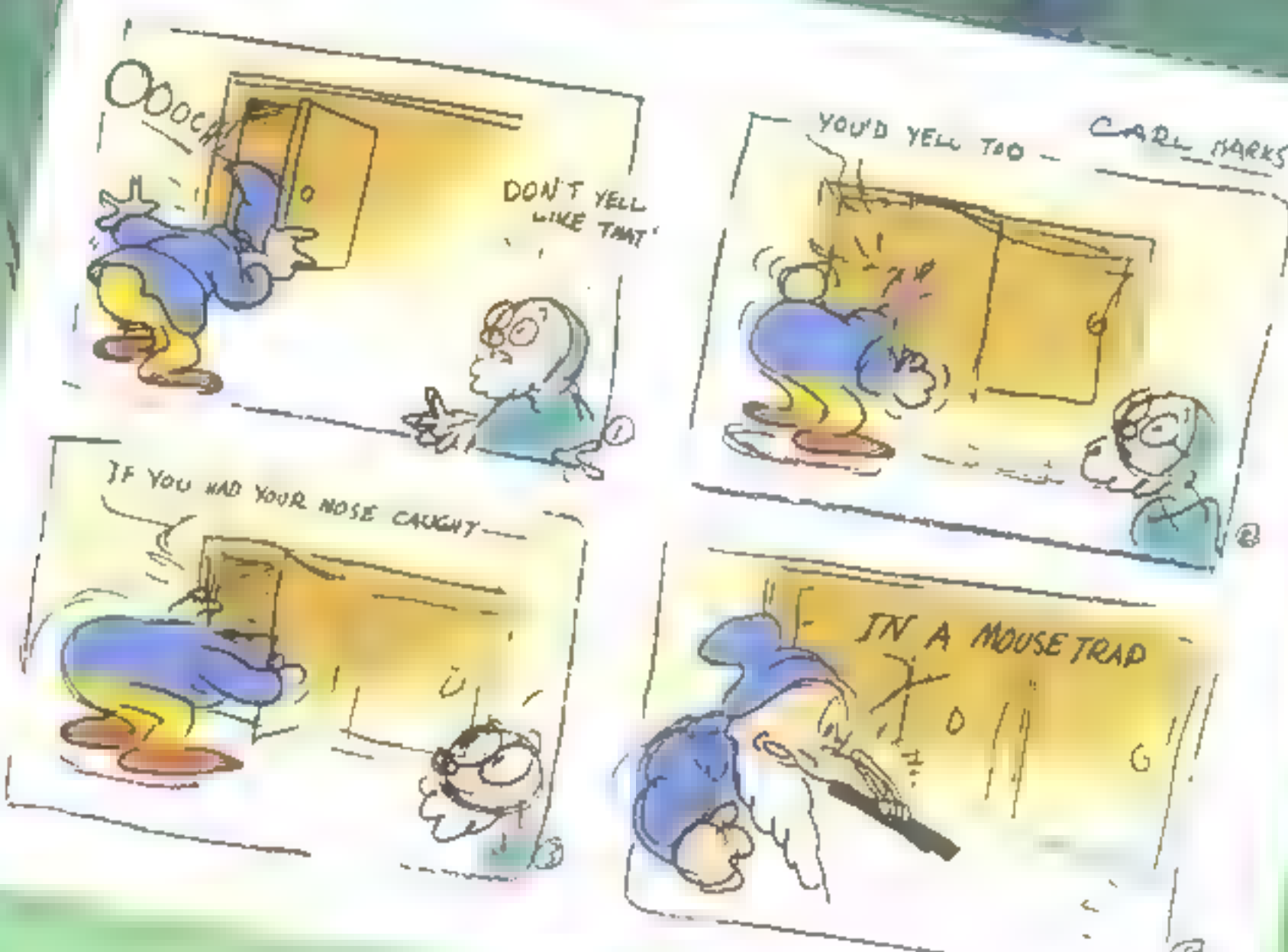
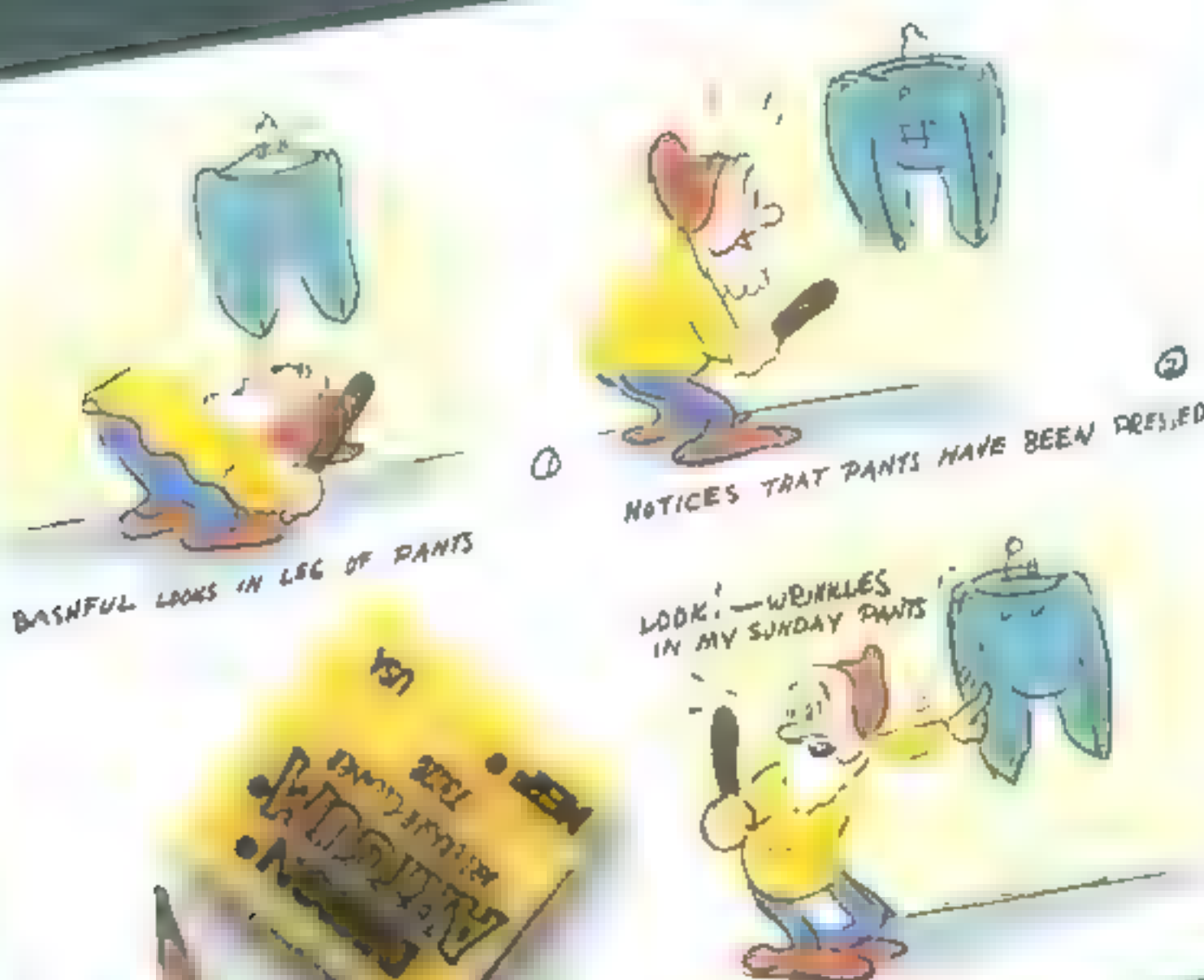
1936

Snow White and the Seven Dwarfs

Walt Disney's Archives gathered together a boxful of mostly unsigned preliminary pencil sketches and rejected drawings from *Snow White and the Seven Dwarfs* many years ago, done by both well known and unknown artists. The box was readily available to interested parties.

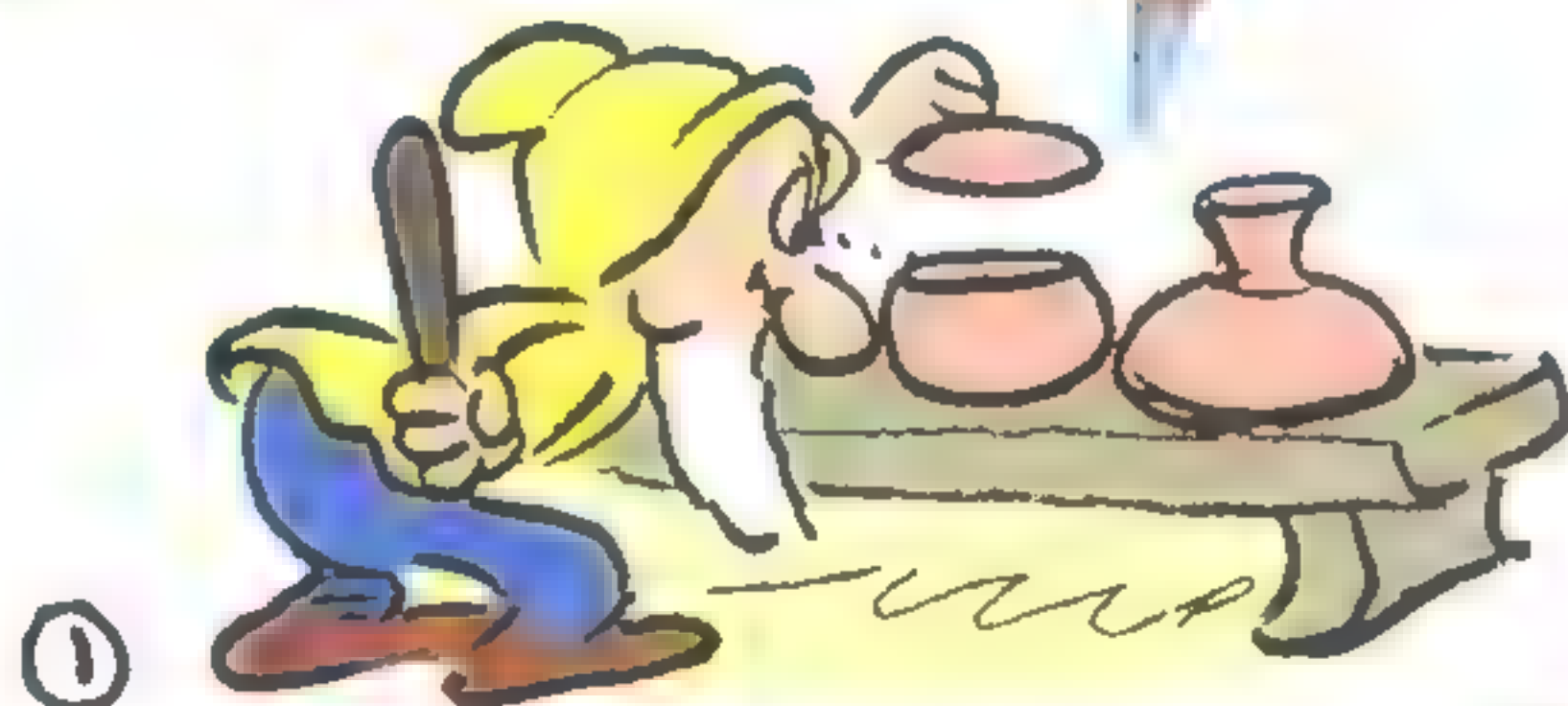
Rarely did the Studio's experienced animators bother to sign their work, but Disney's policy from the early days was to have new in-betweeners initial their drawings for easy identification during approvals. Beginners also routinely signed

CARL MARKS

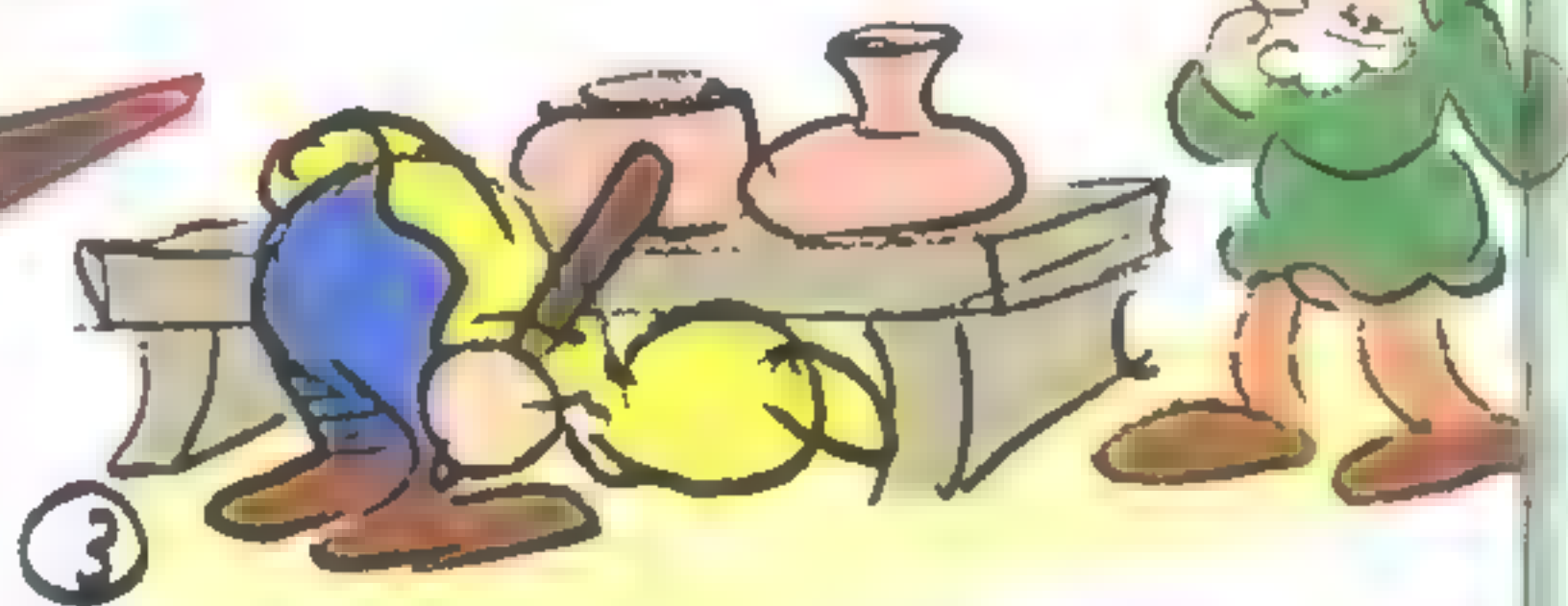


Computer color added to original art for modern-day readers.

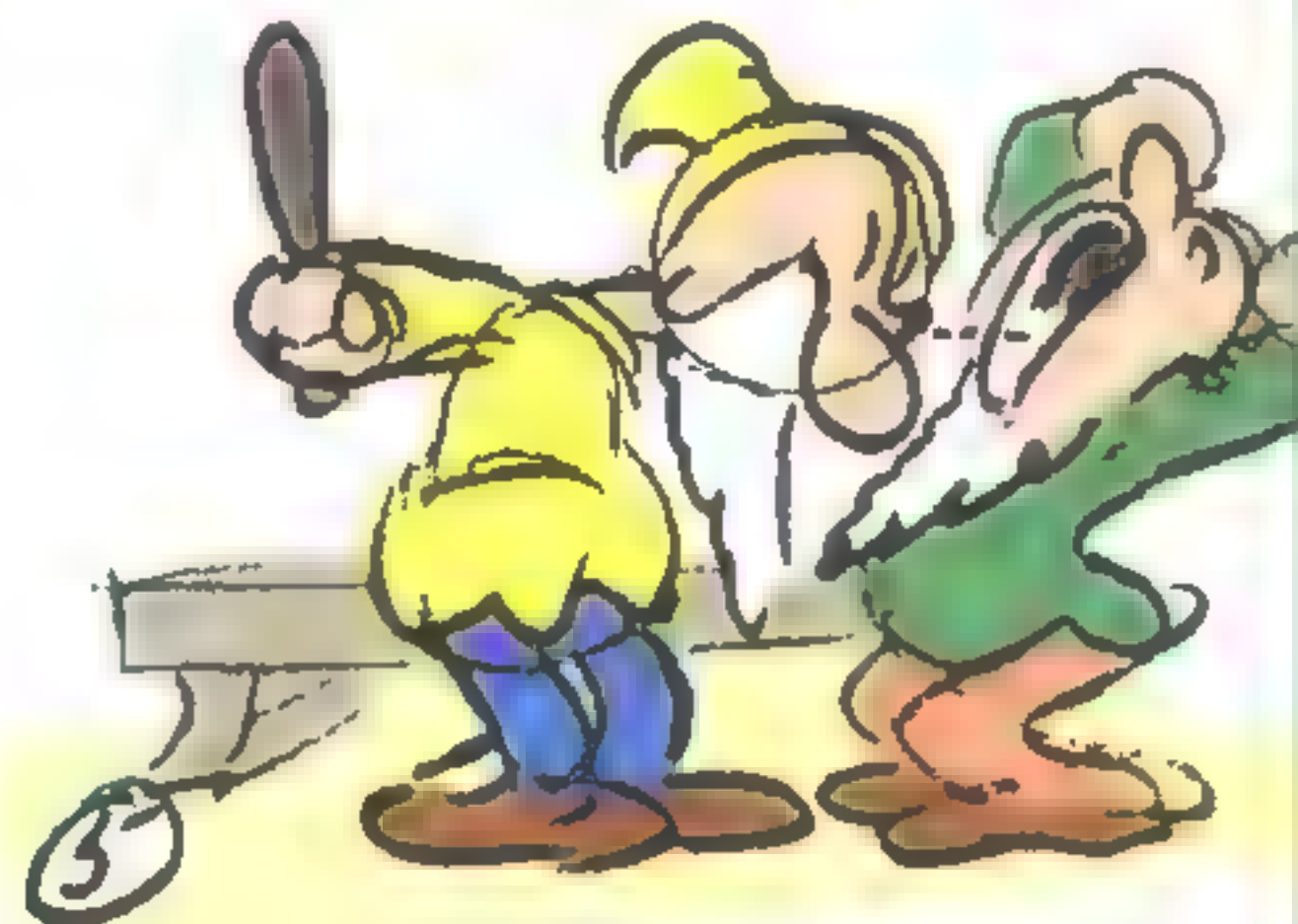
UNIVERSAL * JACKSONIAN * 552



GRUMPY IS MISSING NO BETS - HE LOOKS IN EVERYTHING



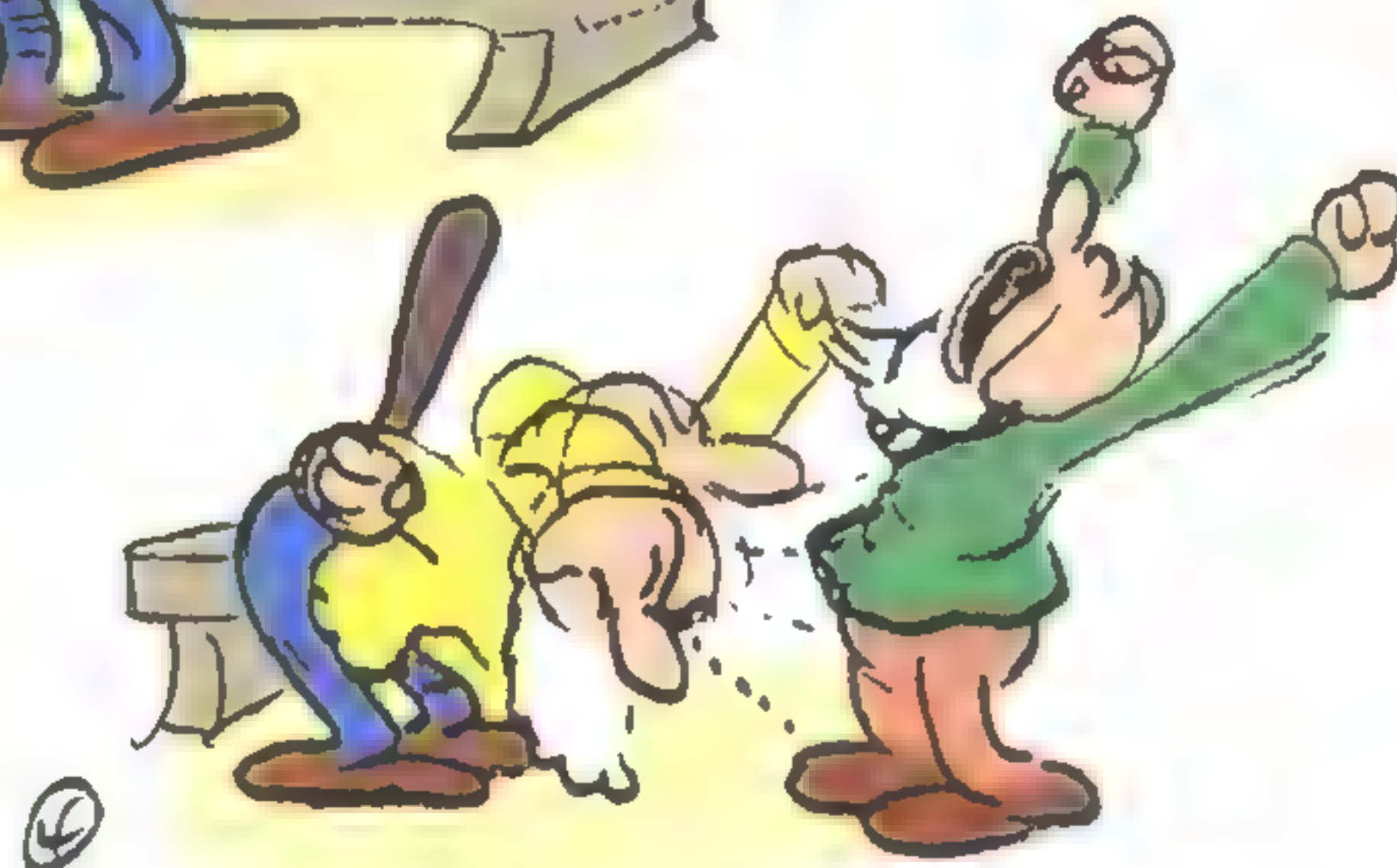
LOOKS UNDER BENCH - SLEEPY COMES INTO SCENE STOPS AND BEGINS A YAWN.



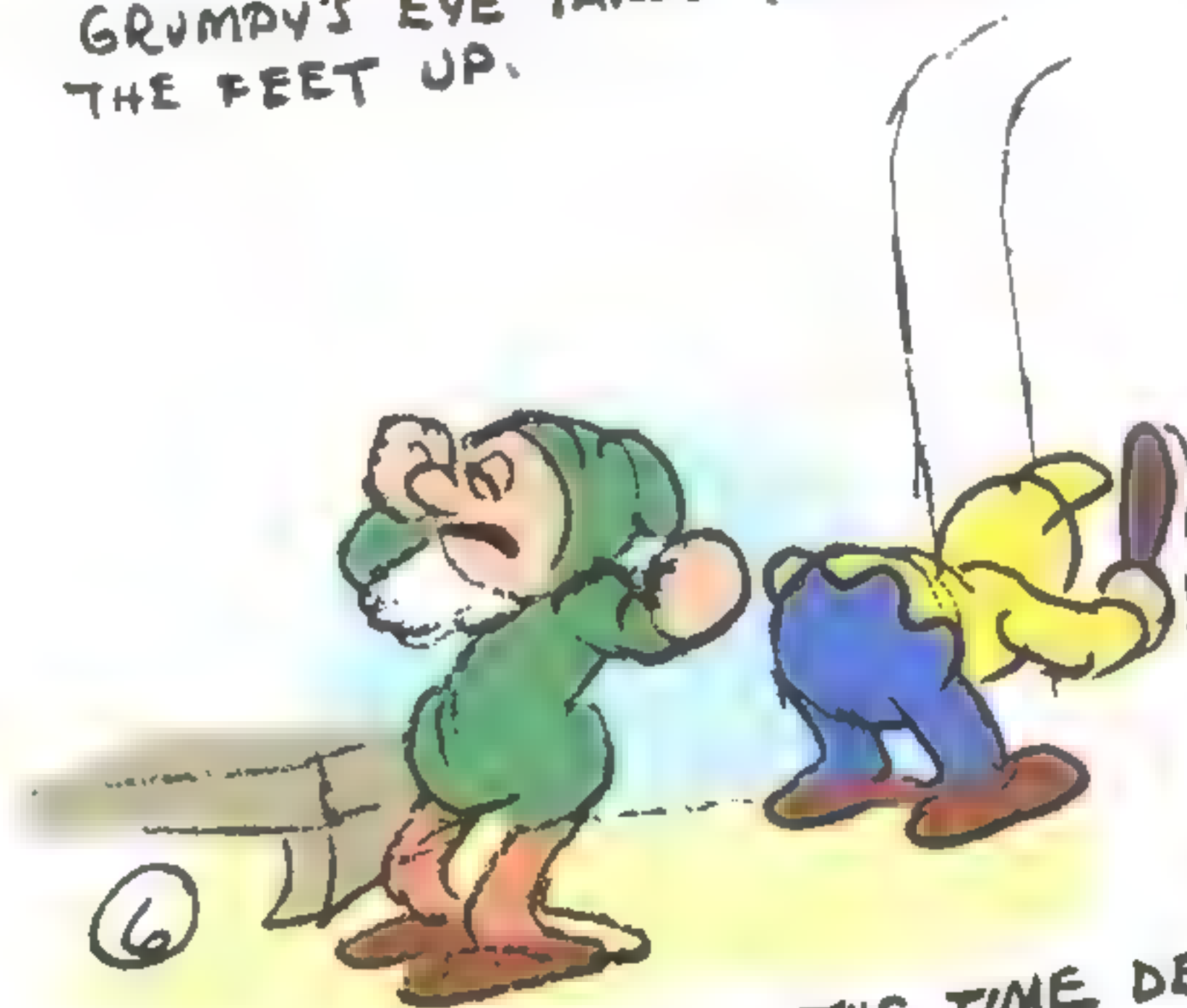
GRUMPY LOOKS DOWN HIS THROAT



CARL BARKS



GRUMPY'S EYE TAKES HIM IN FROM THE FEET UP.



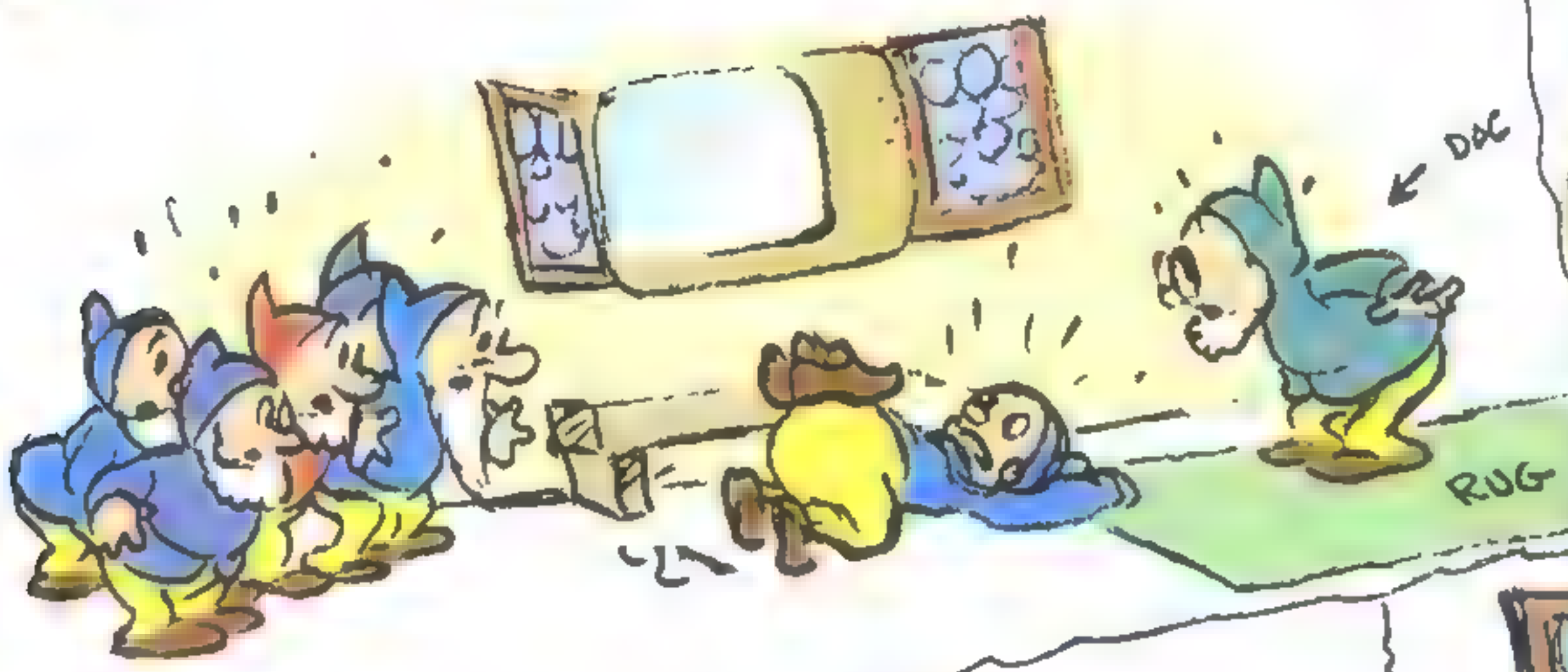
AND GOES ON, ALL THE TIME DEADLY SERIOUS IN HIS MANNER.

concepts, presumably for the same reason.

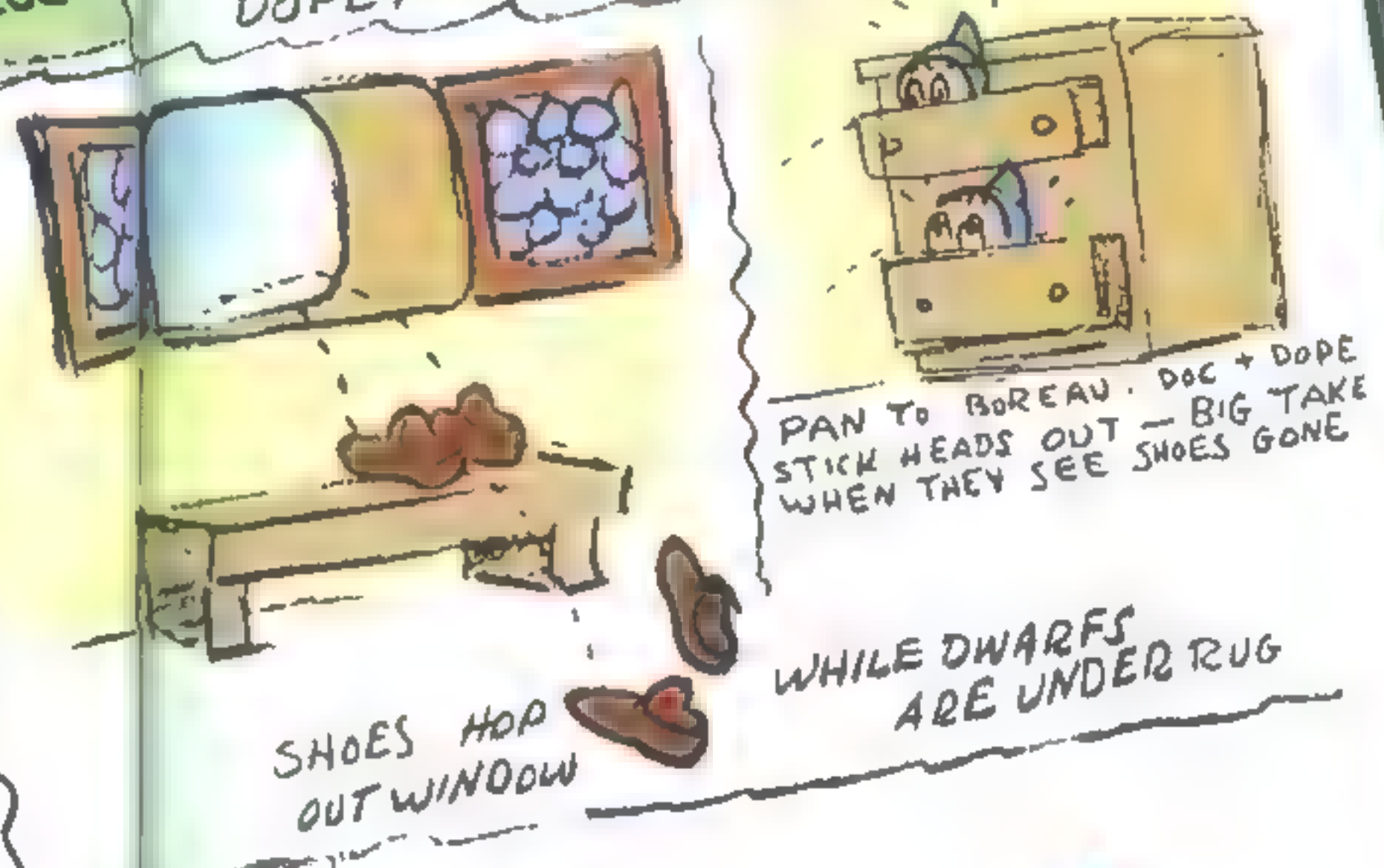
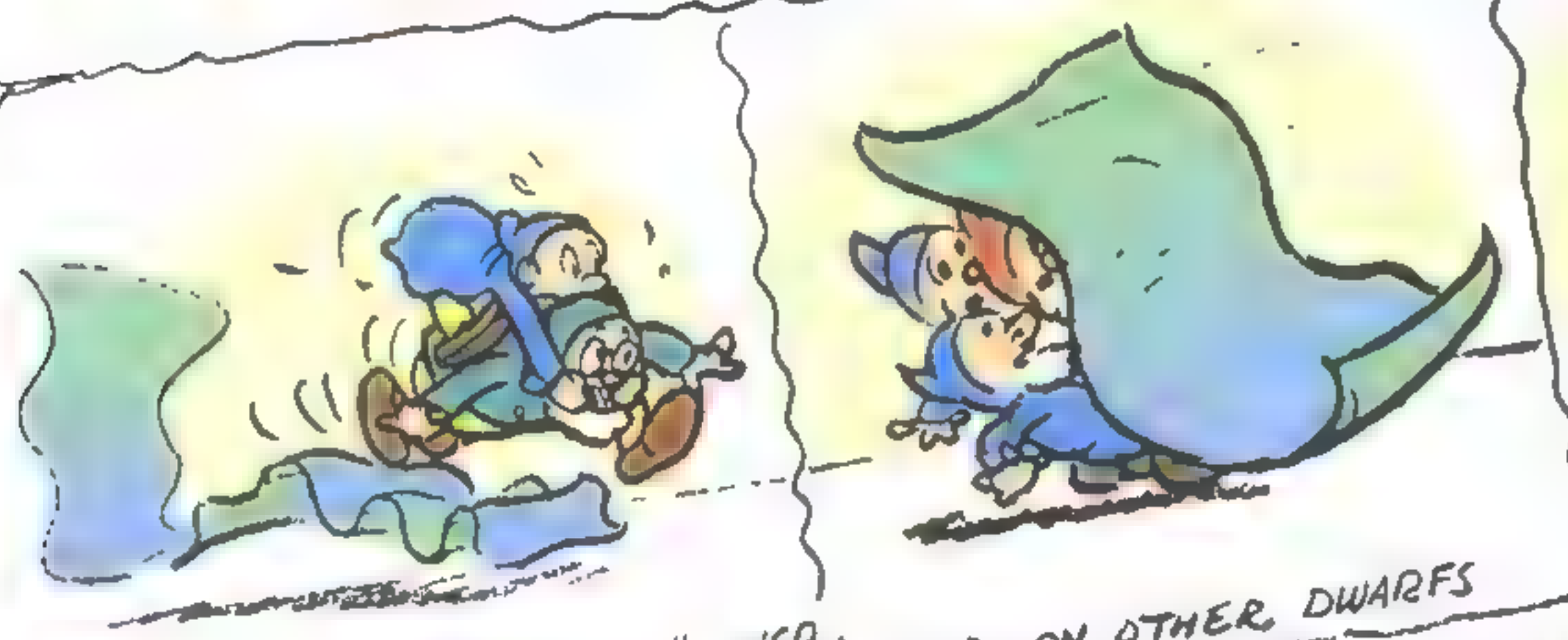
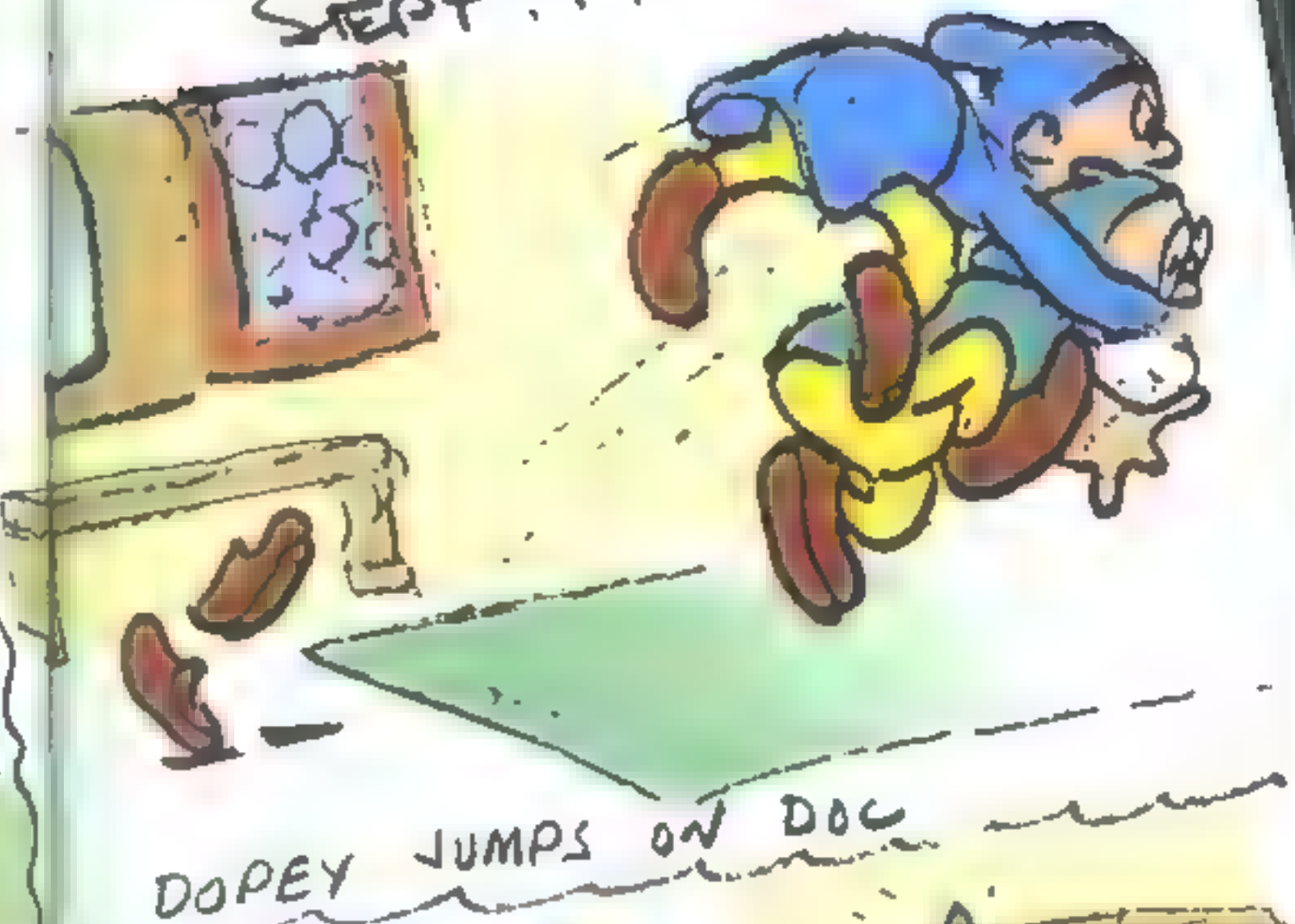
Once he acquired the habit, Carl Barks seems to have continued to sign much of what he did for years. Each of the 1936 **Snow White** pages reproduced here boldly flags his name.

Many of Barks' gags migrated into the Archives' **Snow White** sketches box and remained there undiscovered for years while publishers and fans from around the world scoured past them. Though the Old Duck Man's name was rapidly becoming a legend and his signatures were like neon signs, the researchers

FI-4D



CARL BARKS
SEPT. 17 1936



DOC RUNS "TREADMILL" OVER RUG CAUSES RUG TO FLY AND LAND ON OTHER DWARFS



apparently had their own agendas and did not acknowledge them. Then, in the early 1980s, Another Rainbow's Bruce Hamilton and Thomas Andrae visited the Disney Archives to look for material to include in *The Disney That Never Was*, a book Andrae had conceived and Hamilton had named. When the latter decided to browse through the sketches box, he found Barks' unused and forgotten *Snow White* drawings. Another Rainbow's *Disney That Never Was* never was to be, but the Carl Barks panel art found that day proved to be a perfect showcase for the root beginnings of what was to become a fabulous comic book career!

THE YEAR IT BEGAN WAS

1934

No documentation on the early **Dumbo** comic books seems to be entirely correct. This is an attempt to set records straight.

Dumbo, the Flying Elephant was the first (Dell Four Color 17, Series I, circa late summer or early fall, 1941, perhaps published simultaneously with a black and white paint book using some of the same art, Large Feature Comic 19, Series I). It was timed to promote the film's initial release on October 23rd of that year.

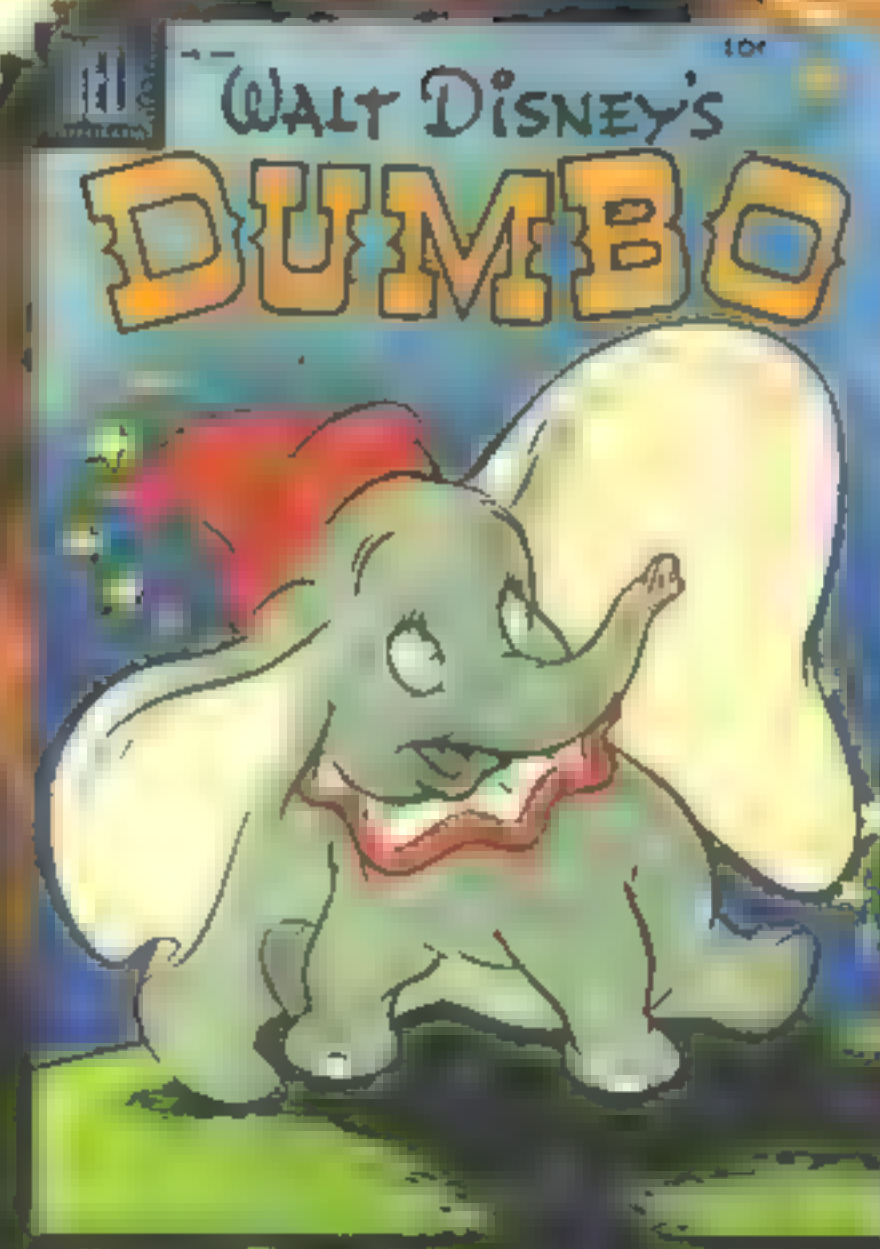
The next color **Dumbo** comic book, coinciding with the movie's re-release in the summer of 1949, was **Dumbo in Sky Voyage** (Four Color 234). Its title was taken from the lead story of three all-new, fanciful tales about the pachyderm's adventures co-starring other Disney feature film characters: two of the dwarfs from **Snow White**; Wynken, Blynken and Nod and their Magic Shoe from an early **Silly Symphony**; the giant from **Fun and Fancy Free**; Little Pedro, the mail plane; **Bambi's Thumper**; Clara Cluck; and the Big Bad Wolf with all Three Little Pigs. We believe none of these stories has been reprinted in the U.S.

Five years passed and a reworked (redrawn, rewritten) version of Four color 17 — but

basically still the same movie adaptation — was published in **Silly Symphonies 4** (August, 1954), a 100-page Giant Dell comic. It actually follows the page-by-page plotting of the original adaptation very closely, and is exactly the same length, but has rewritten or refined some of the text. The art — crude in FC 17 — now measures up to Disney standards.

After another year and a half, Four Color 668 (December, 1955) appeared with a mixture of reprints: The cover was taken from 1949's FC 234, but the story inside is a reprint of the **Silly Symphonies** book. Now the story was too long to fit, so pages 2, 3, 4 and 8 were dropped. The remaining thirty-five pages completely fill FC 668, inside front to back.

Finally — and most unusual — was a reprint (as distinguished from a reissue) of FC 668 put out by Western Publishing in January, 1958, two years and a month after its original printing! Reprints tend to be done quickly and to be just that: reprints, cover to cover.



Four Color 668

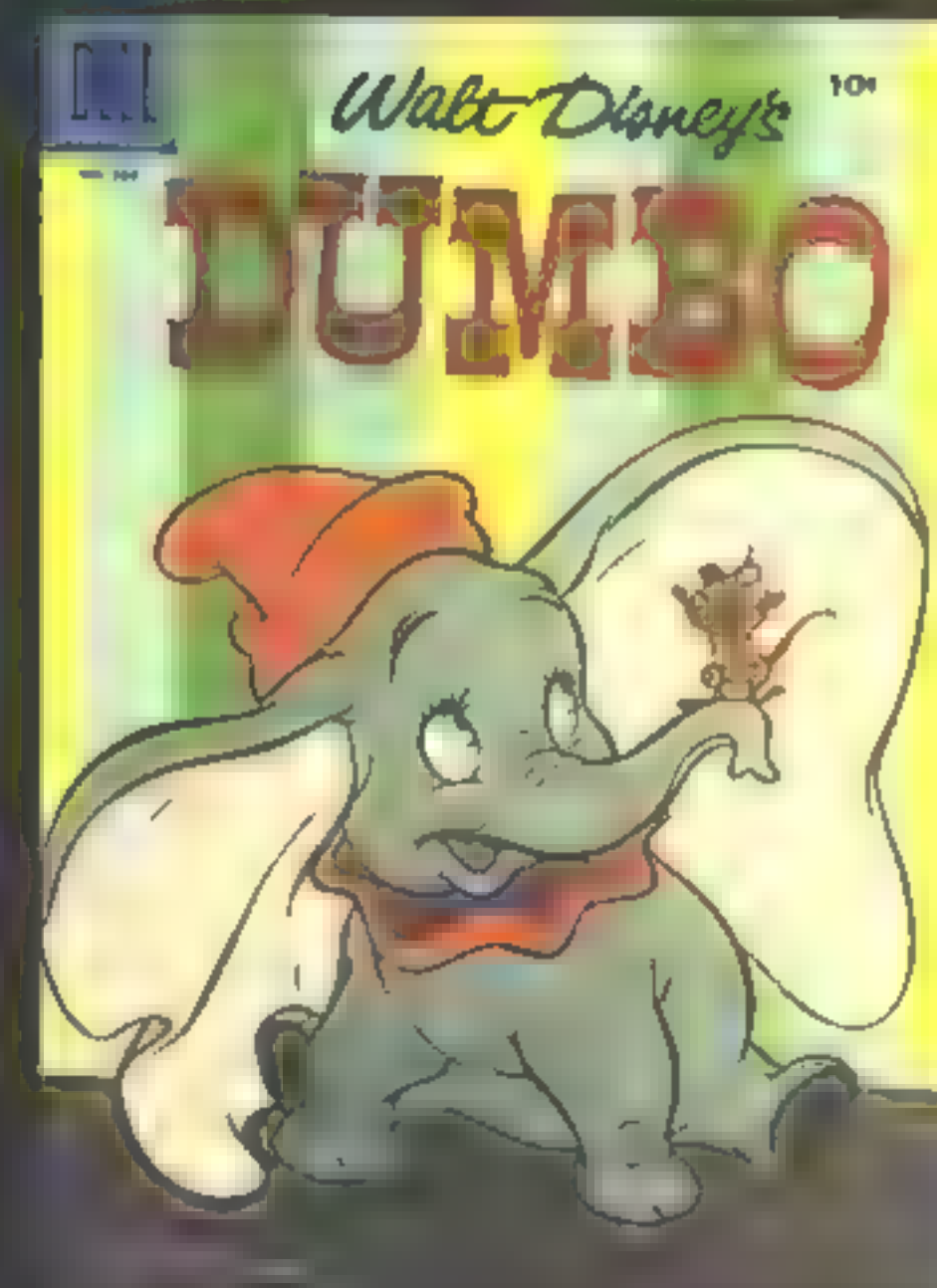
Why wasn't the 1958 **Dumbo** numbered as a reissue, since alterations had been made to the cover (Dumbo was reinked, adding Timothy Mouse, and the background was changed from a nighttime starry sky to colorful circus stripes)?

Craziness summary: two **Dumbos** were issued with totally different contents but the same cover and later two **Dumbos** were printed (and then reprinted) with the same contents but altered covers.

One would suppose that if elephants can fly, so can Art Directors (albeit by the seat of their pants).



Silly Symphonies 4



Four Color 668 (reprint)

Confusing
345 Dumbos

Since the late 1960s, the Egmont Publishing Group in Copenhagen, Denmark has been a major producer of Disney comic art. One of Egmont's contributors, Fred Milton (Freddy, to his friends), stands out as one of the best Disney creators of all time. Born in 1948 in Viborg, Jutland, Milton started his comics career in 1972, doing a suspense strip, Zenit, for a local newspaper. From 1974-1976 he worked in Stockholm for Semic Press, a major Swedish publishing house, where, among other things, he produced a humorous strip of his own, **Sheerluck Homes**, a Sherlock Holmes spoof. Between 1973 and 1979, he also found the time to publish a fanzine called **SEJD** (an old Norse word meaning "witches' brew"), containing comics by himself and other young Scandinavian artists. His talent as a storyteller and as an artist first received widespread attention when he produced a series of **Woody Woodpecker** albums (1978-85) which were published in most Northern European countries, in one of these he used a caricatured Carl Barks as a guest comic character! These were soon matched by his own creation, **Familien Gnuff**, about a family of outcast dragons. From 1986-89, the **Gnuff** stories were also published in the United States, in Fantagraphics' **Critters**. A Barks fan since he was a kid, in 1974 Milton founded **Carl Barks & Co.**, a fanzine devoted to the works of Barks, Disney comics, and animation, that is still being published today. Shortly after, he started producing his own Duck stories. He did two for Egmont (both were published in 1977), and also did three Donald Duck/Uncle Scrooge scripts for Mondadori (Italy's Disney publisher from 1935-88), which saw print in 1976,

drawn by Italian artists Luciano Gatto, Guido Scaia, and Massimo De Vita. Yet Milton's career as a Disney cartoonist really took off only after he met, in Stockholm, another talented draftsman, the Dutch Daan Jippes, who was serving as a freelance art director on **Donald Duck** and other Disney titles published by Oberon in Amsterdam. Jippes and Milton soon decided to work together to create brand-new Duck stories. Between 1976 and 1981, the duo produced 18 stories (American readers have been able to appreciate these little masterpieces, as Gladstone reprinted

them during 1986-89 in **WDC&S** and **Donald Duck**.) When Jippes moved to the States to work for the Disney Studio, Milton continued writing and drawing Duck stories on his own, until 1986. Since then he has mostly worked on scripts provided (in layout form) by Jan Kruse, a talented Dutch story-man. Today besides drawing Donald, Scrooge and the Nephews in his own dynamic style, Milton also devotes himself to advertising and promotional art and continues producing **Gnuff** albums.



**Fred
Milton**



**GLADSTONE
PROFILE**

Walt Disney's

Donald Duck

H86201

FIFTY CENTS IN THE JEWEL BOX
AND A NICKLE UNDER THE TEA SET!
THAT WON'T LAST ME THROUGH THE
WINTER!

LUCKY THE KIDS ARE
ON A TRIP WITH THE
JUNIOR WOODCHUCKS!
I'VE GOT TIME
TO EARN SOME
MONEY!

NOVEMBER

I'LL JUST PERUSE
THE CLASSIFIEDS AND
FIND A JOB!

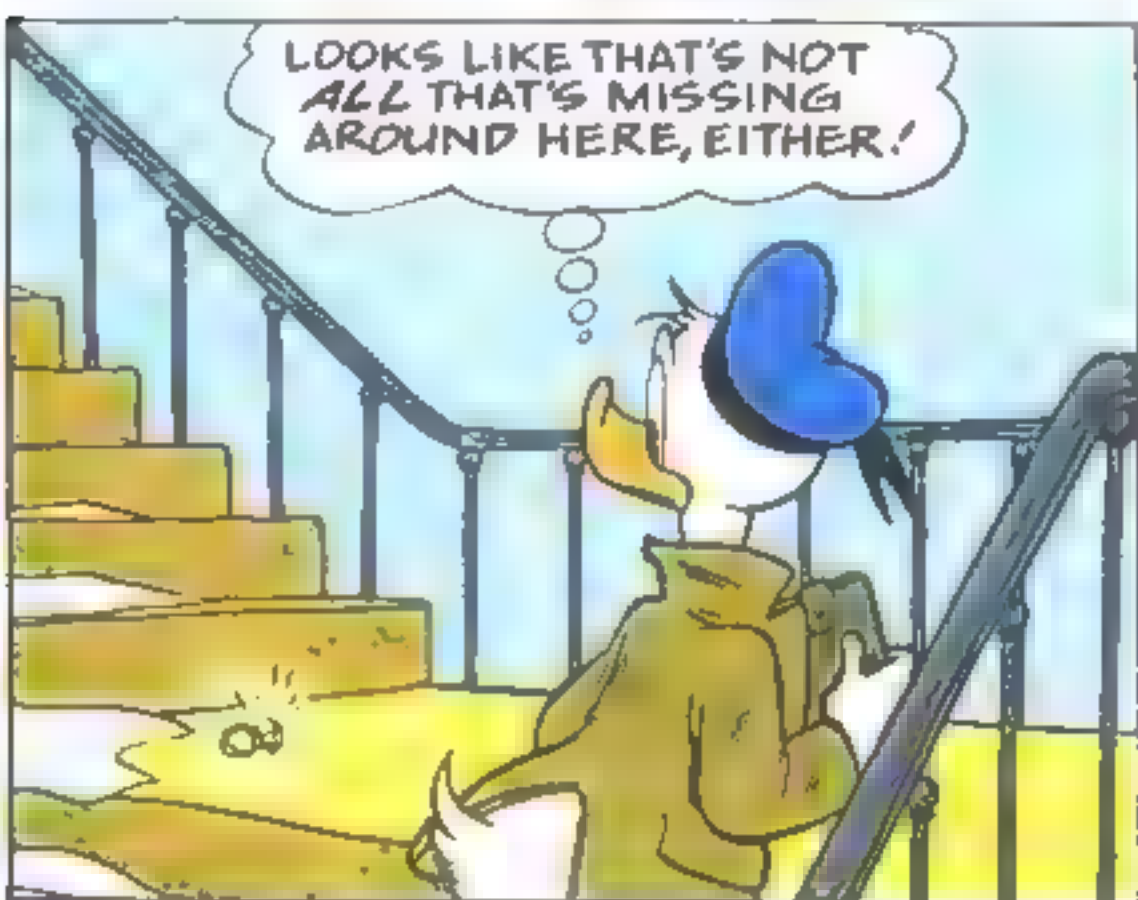
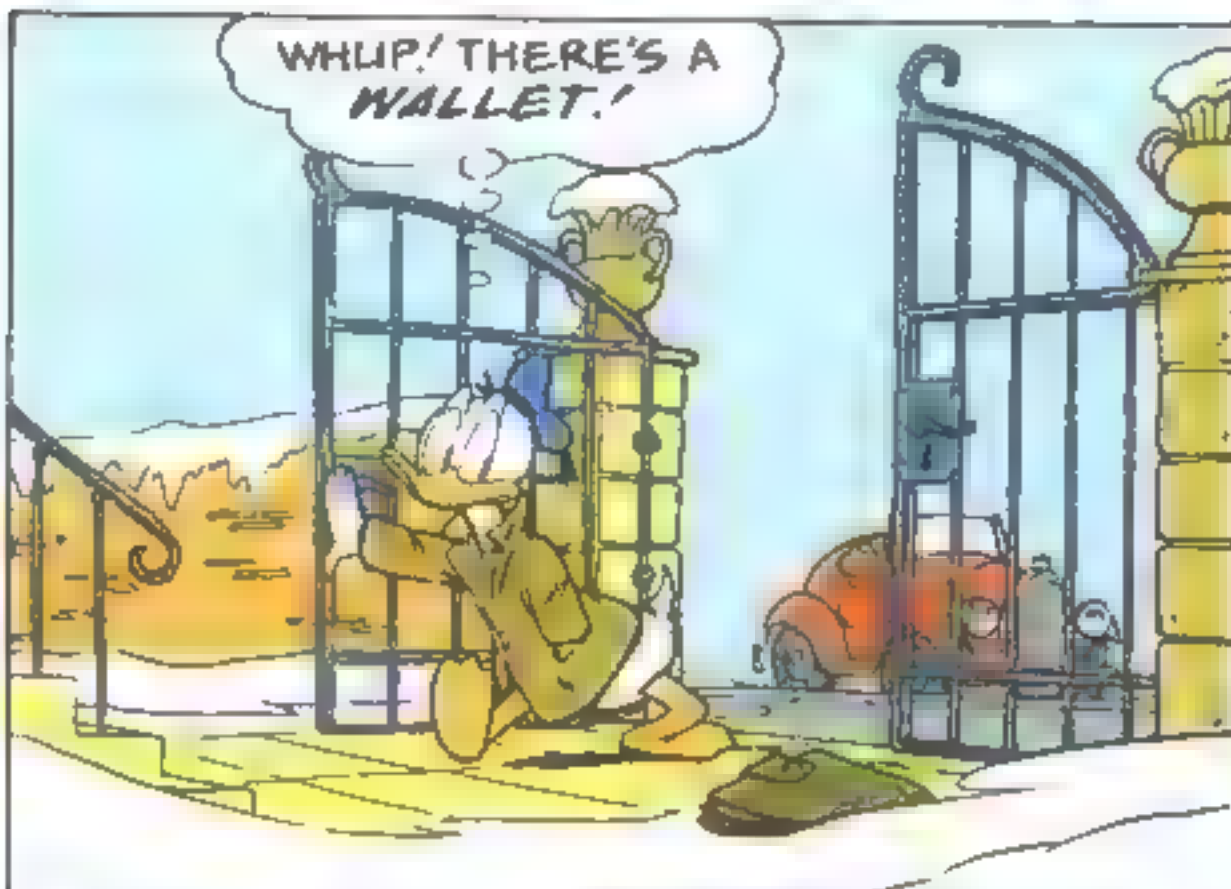
"REFRIGERATOR SALESMAN FOR
ALASKAN MARKET!"... TOO HARD!
"WATCHDOG WATCHER TO WATCH
WATCHDOGS!"... ALSO
TOO HARD!

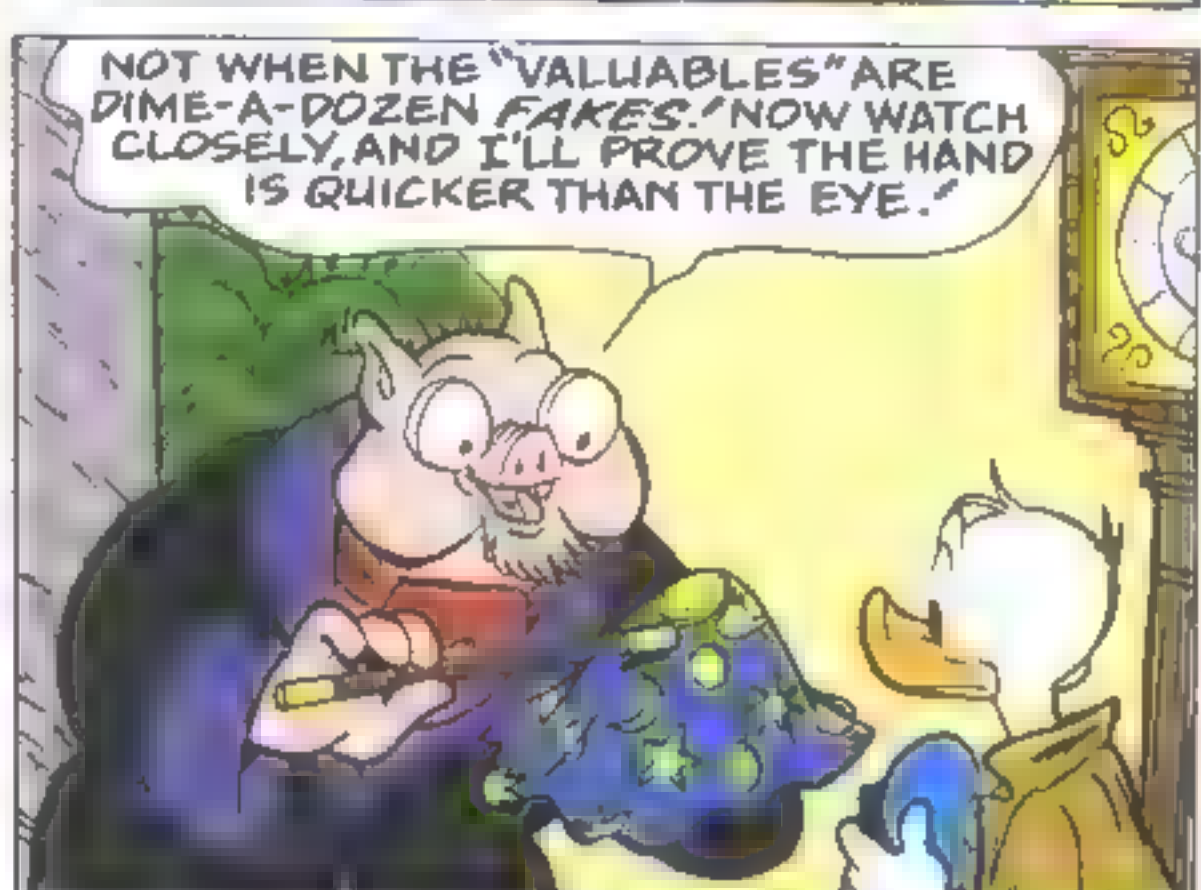
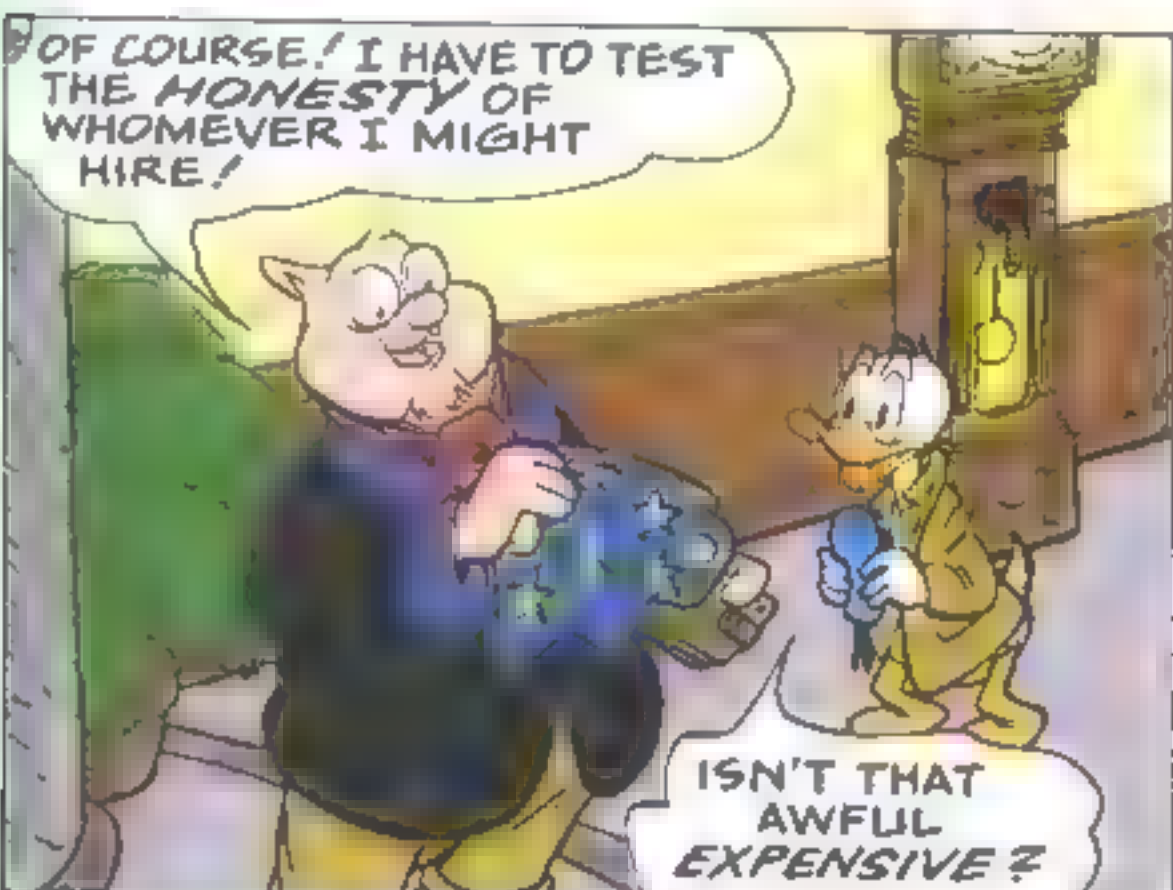
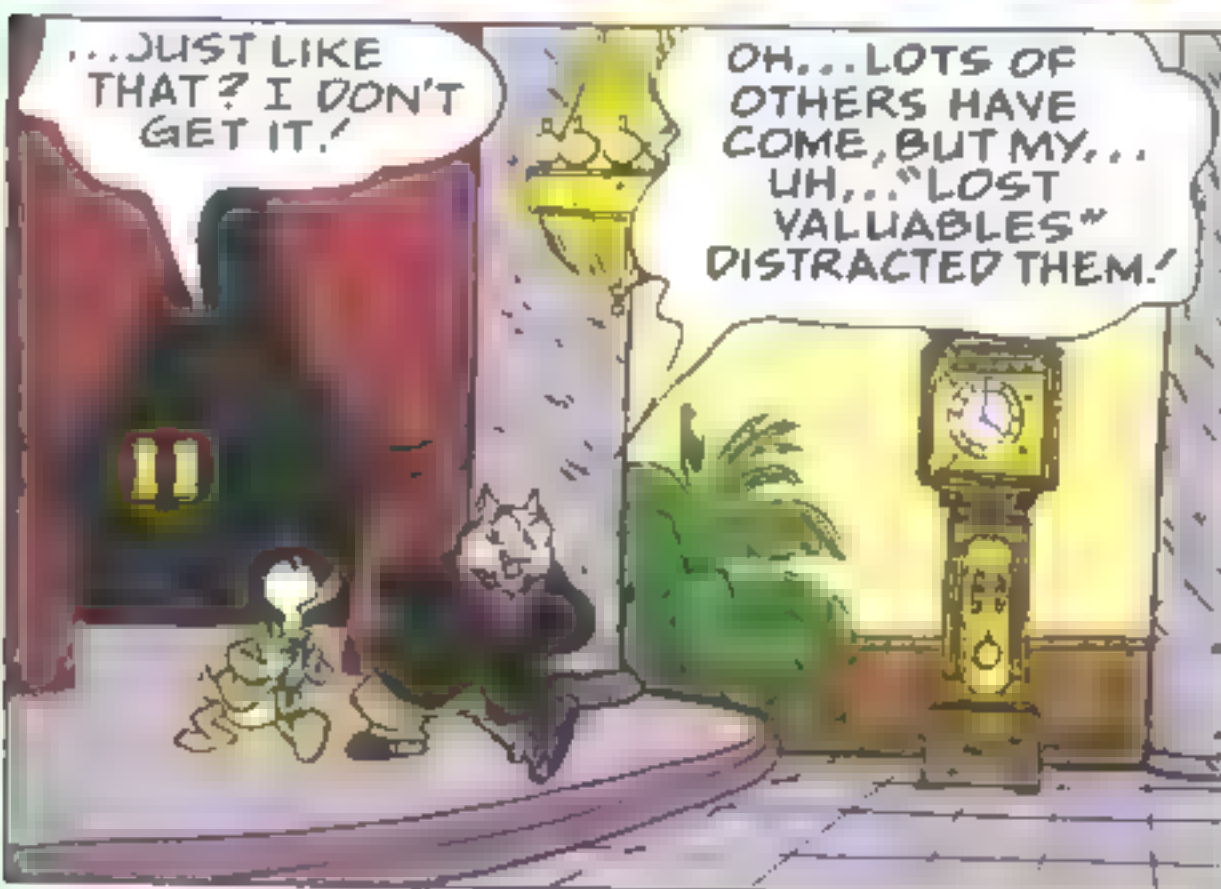
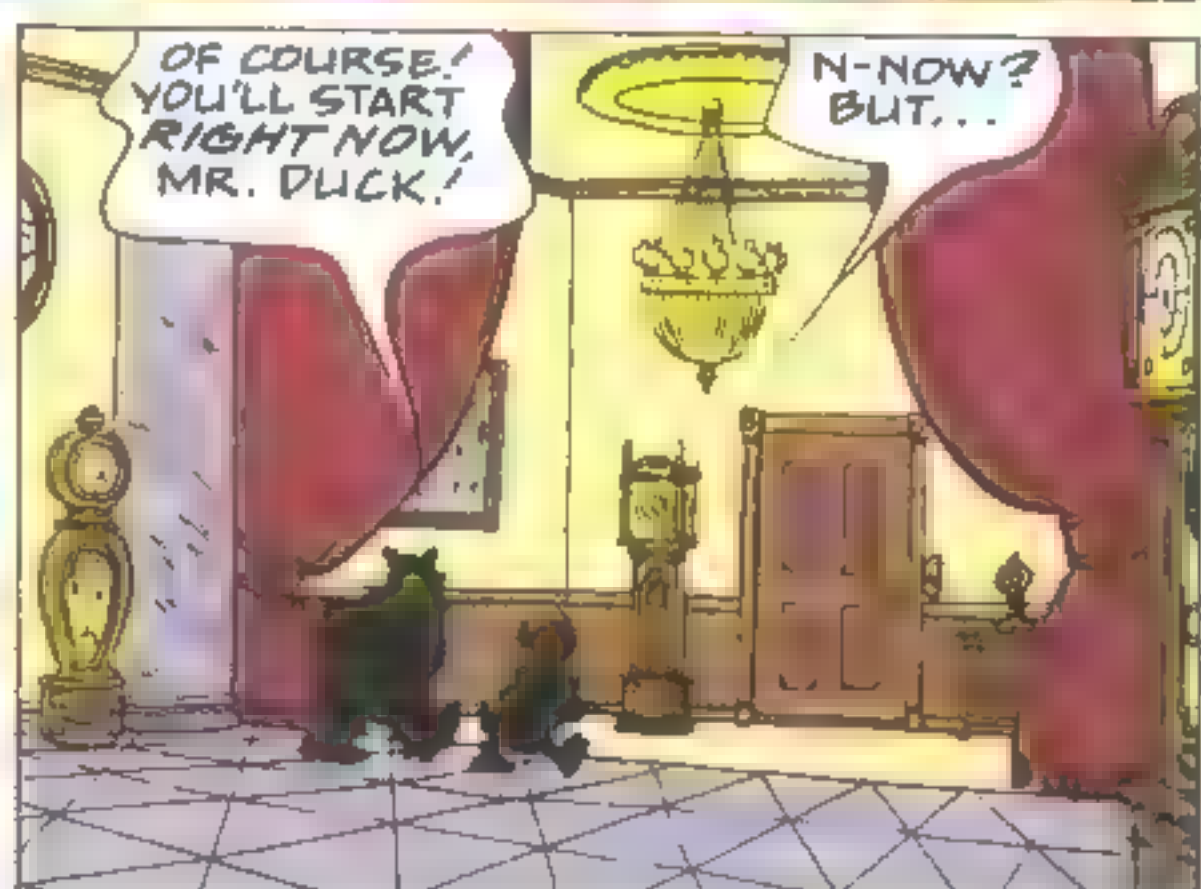
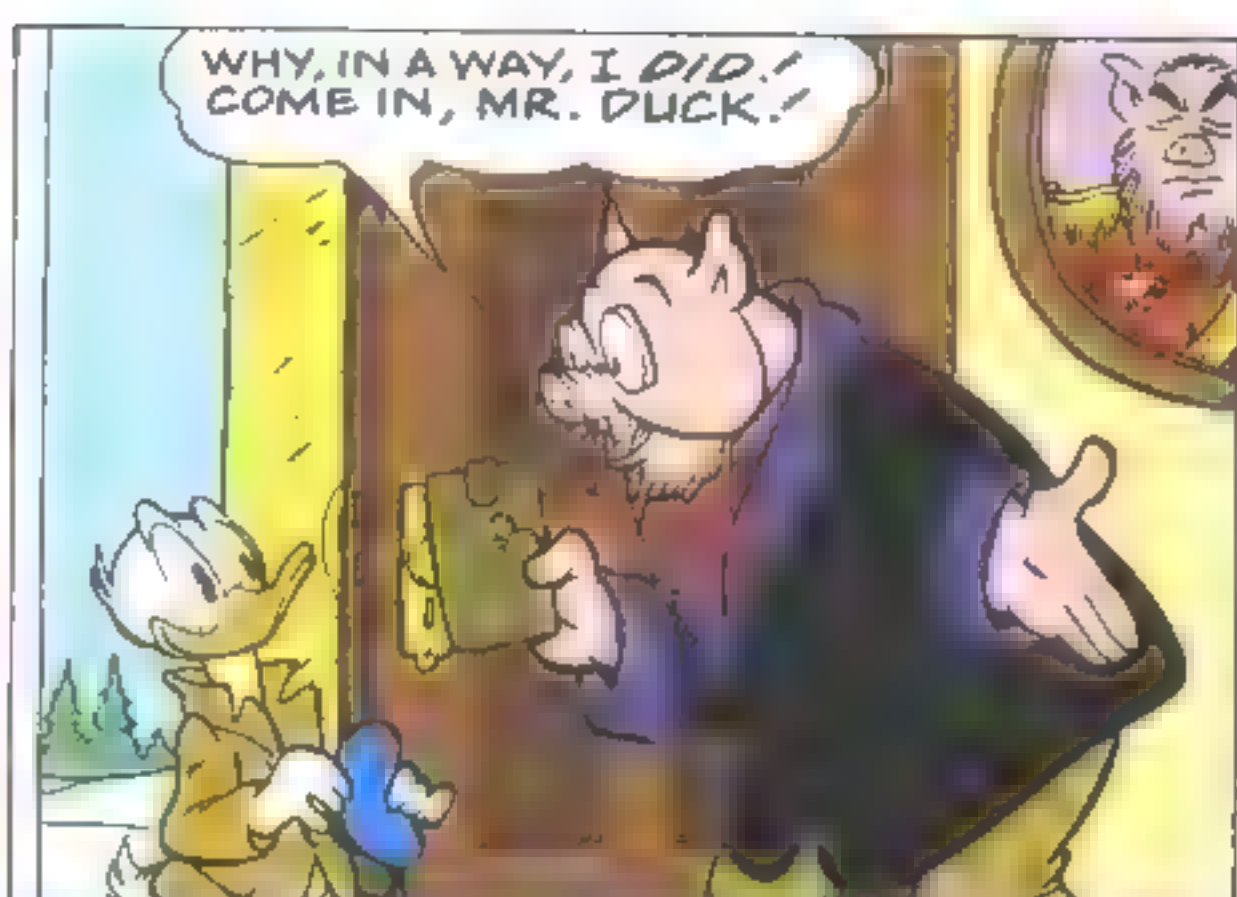
AHA! "BUTLER WANTED!" NOW THAT'S
MY CUP OF TEA! "SEE PROFESSOR
EMIL VON FERKEL, GUILD CRUST ROAD."

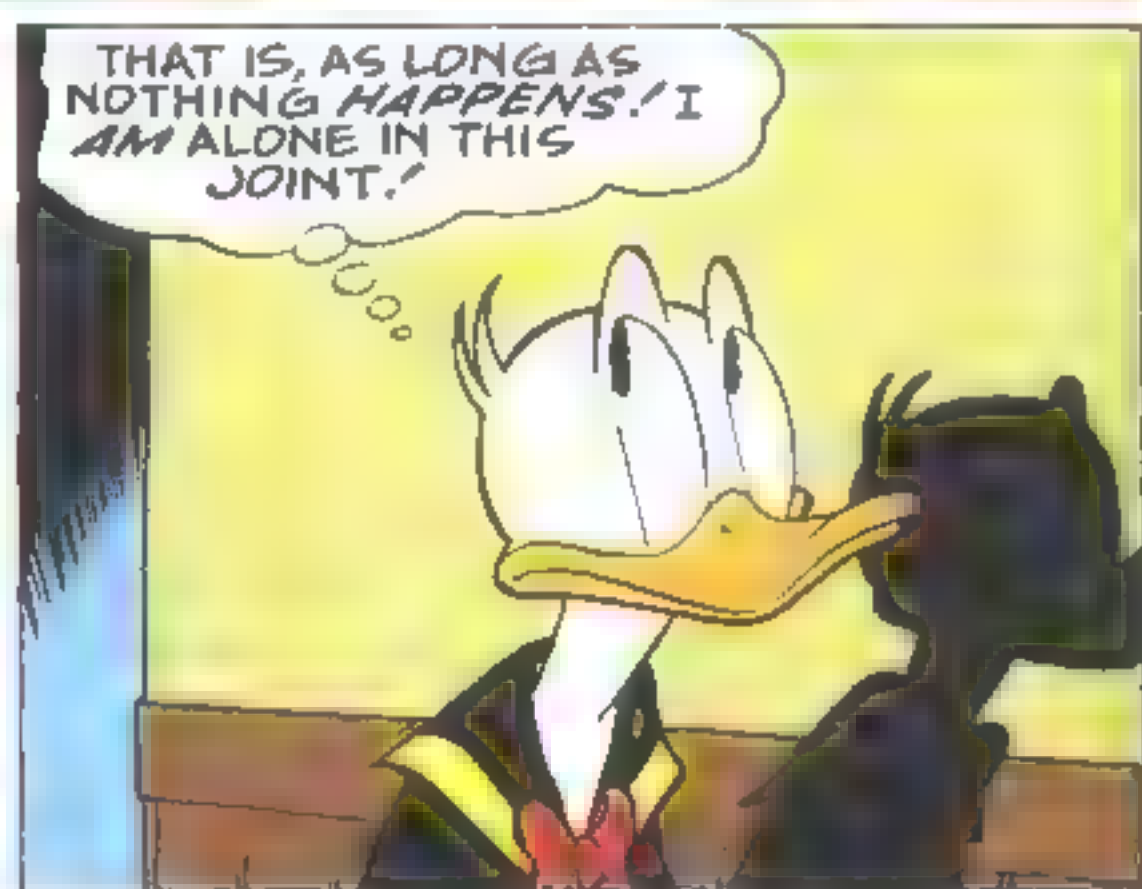
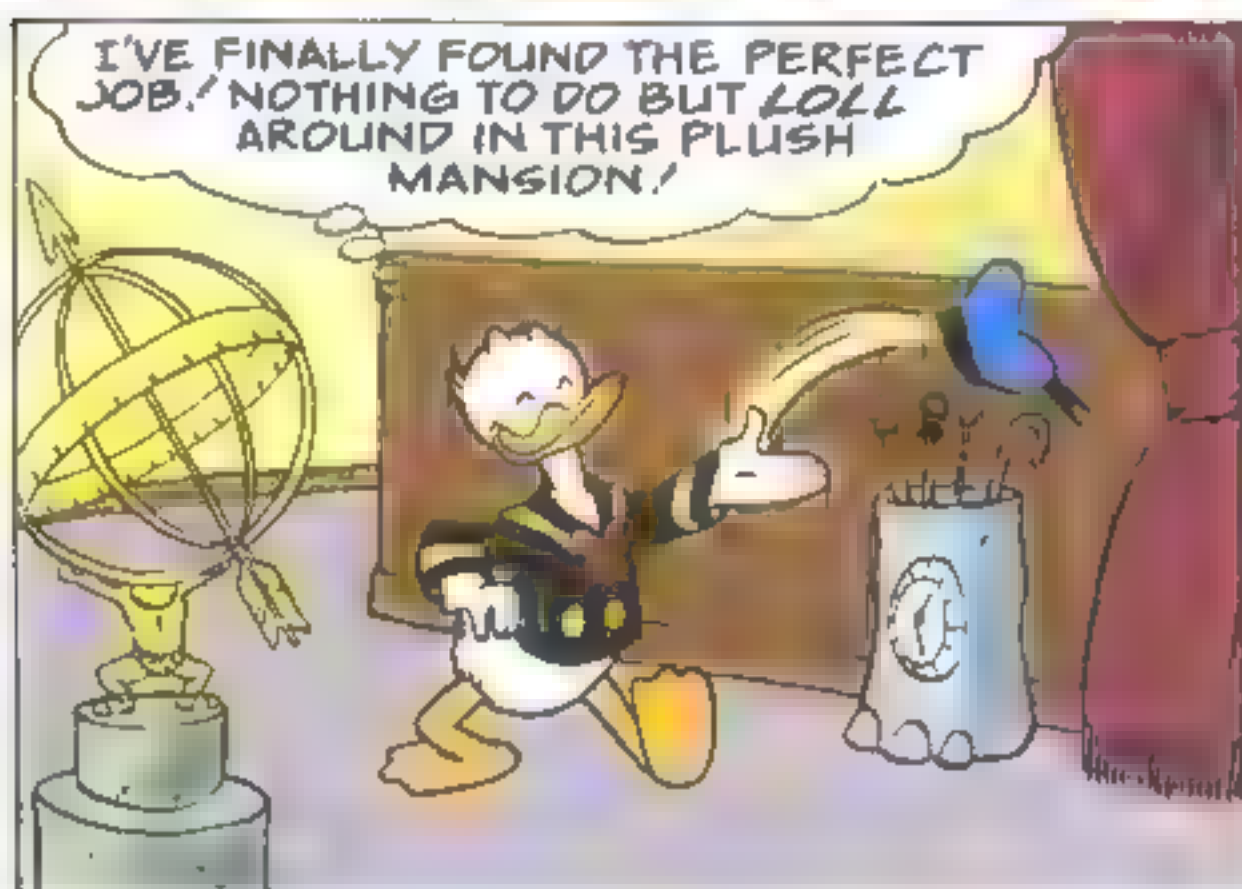
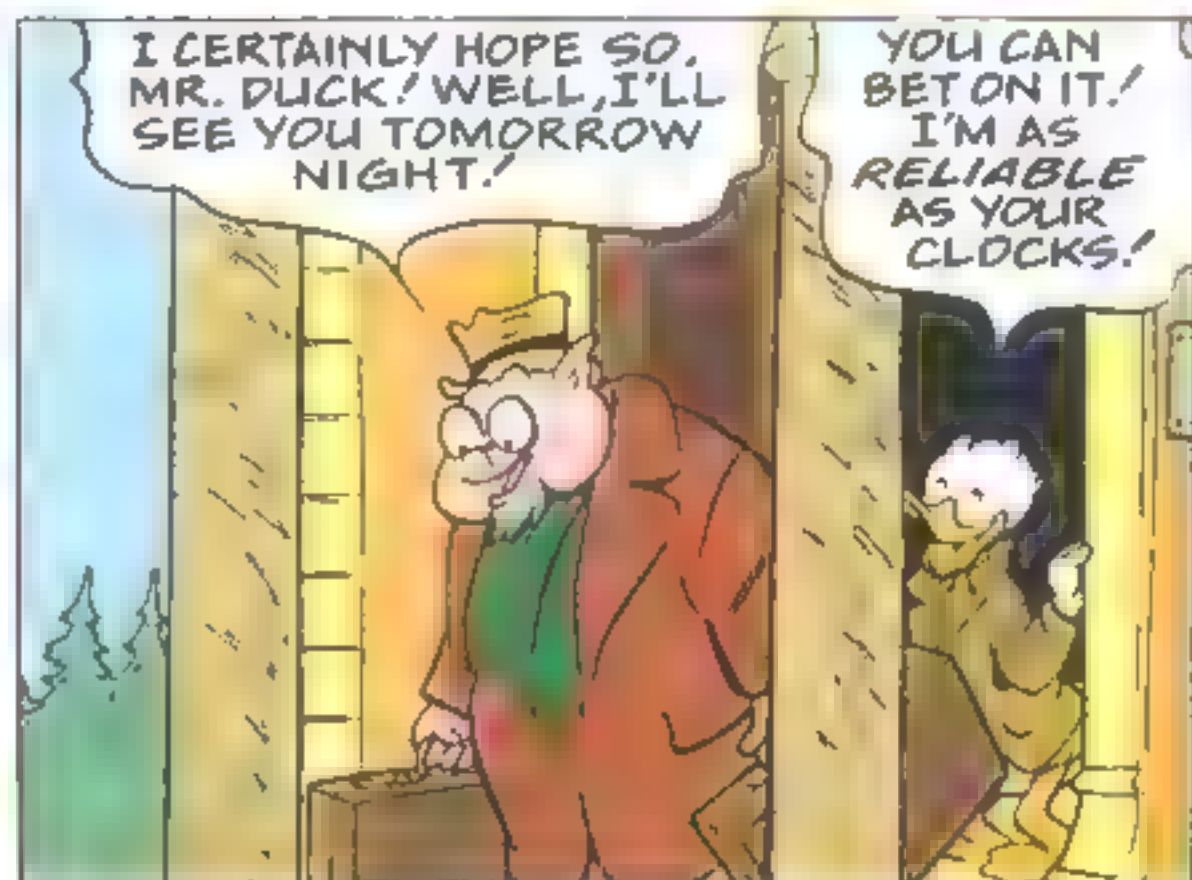
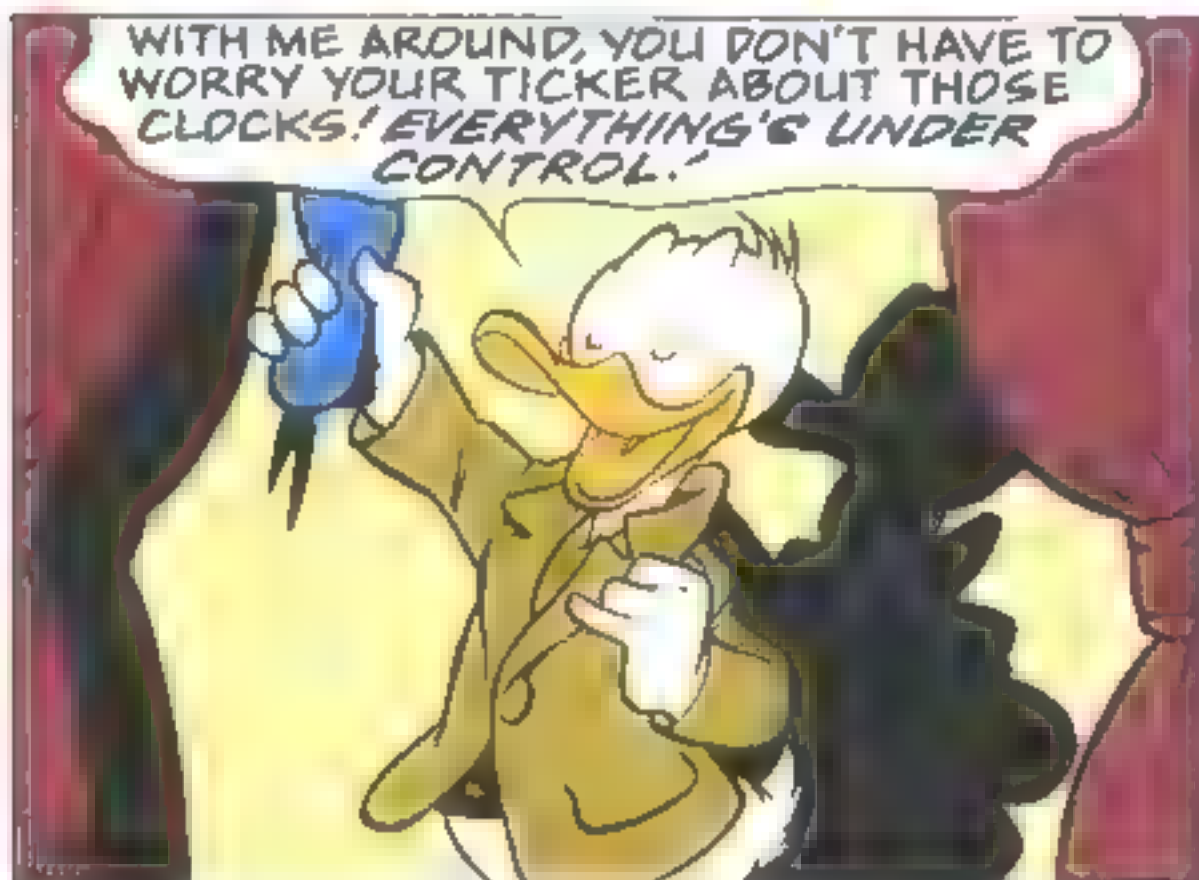
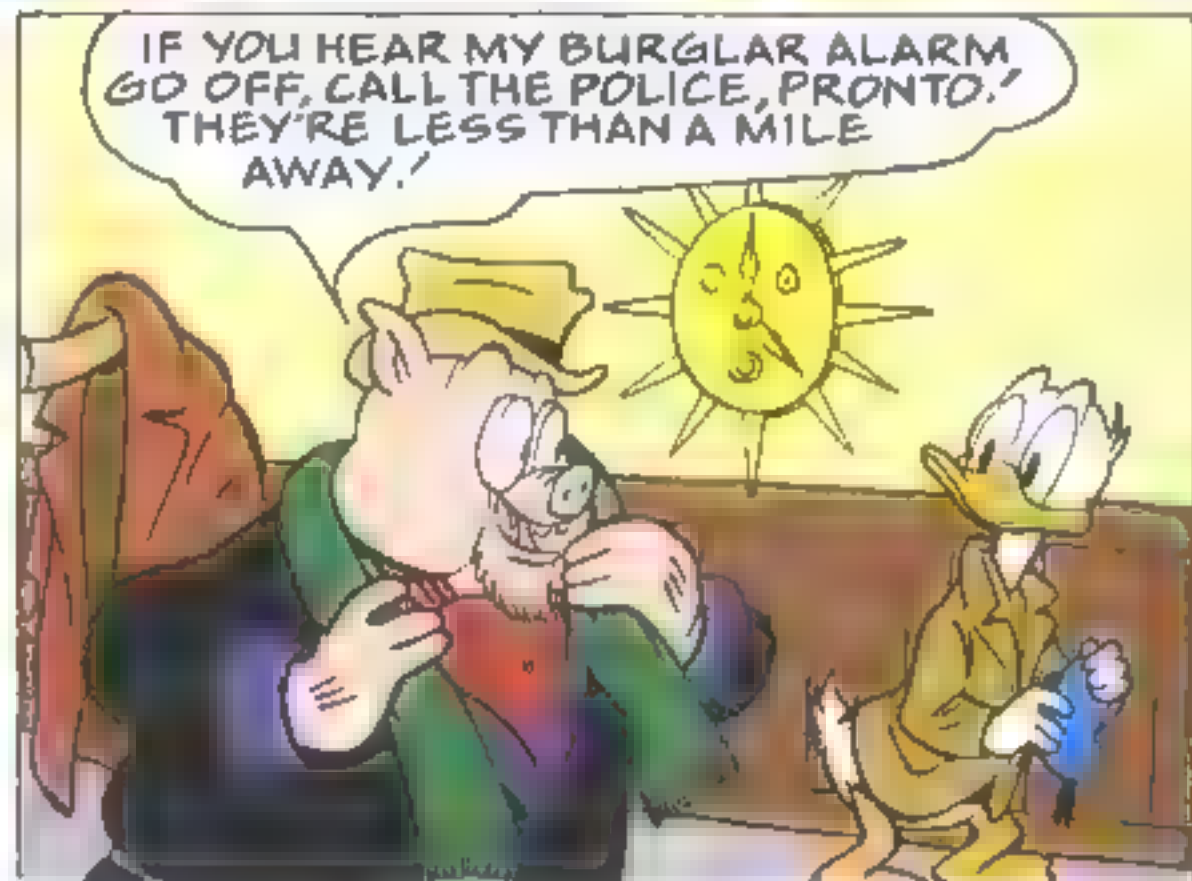
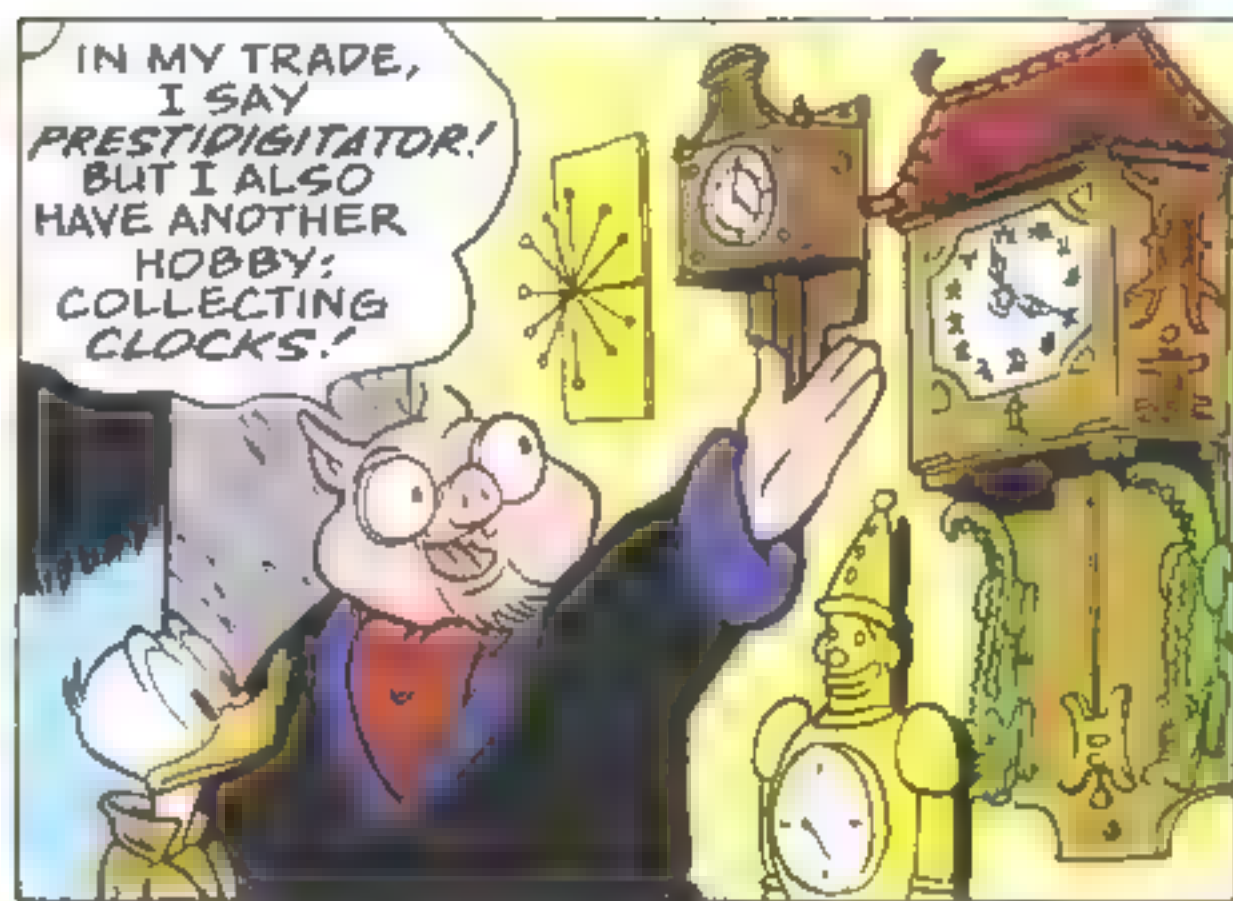
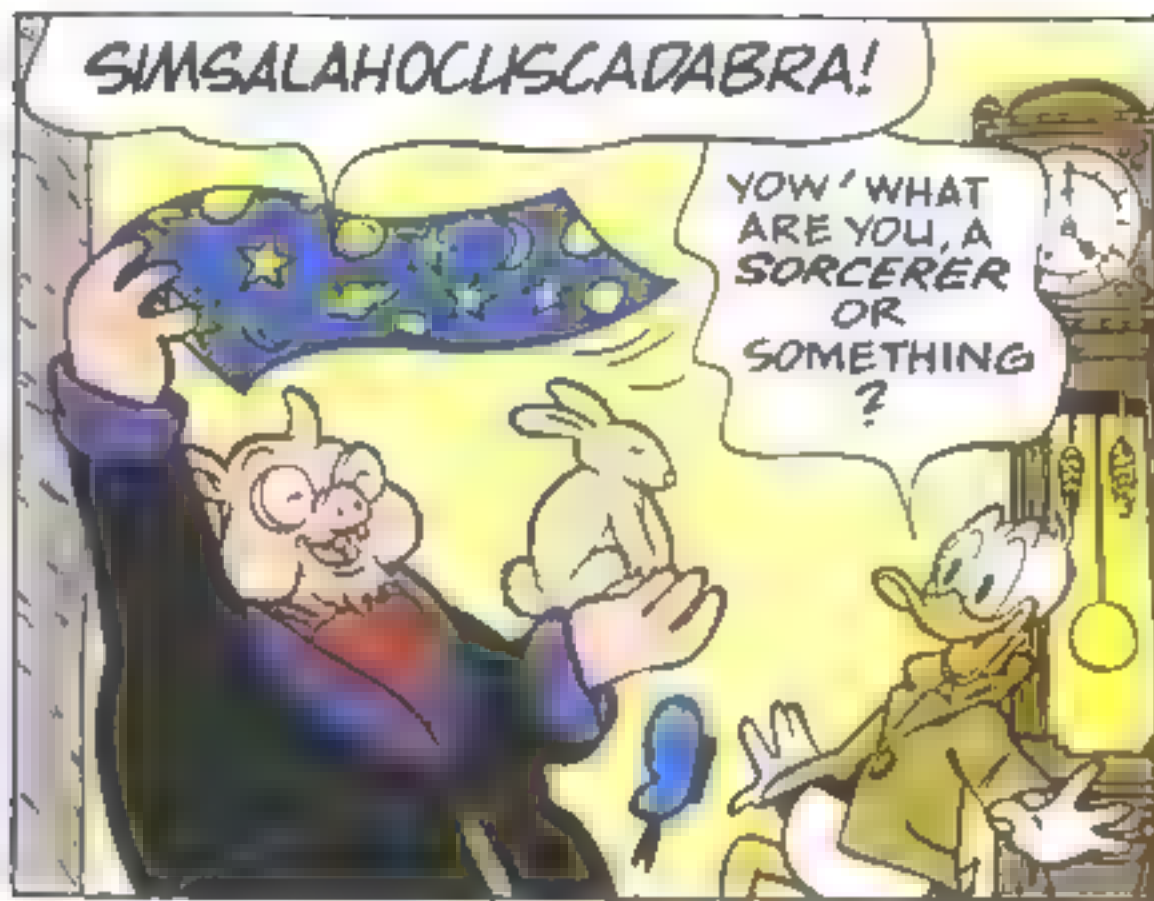
GUILD CRUST ROAD! WELL!
HOME TO THE ELITE OF THE
ELITE HERE IN DUCKBURG!

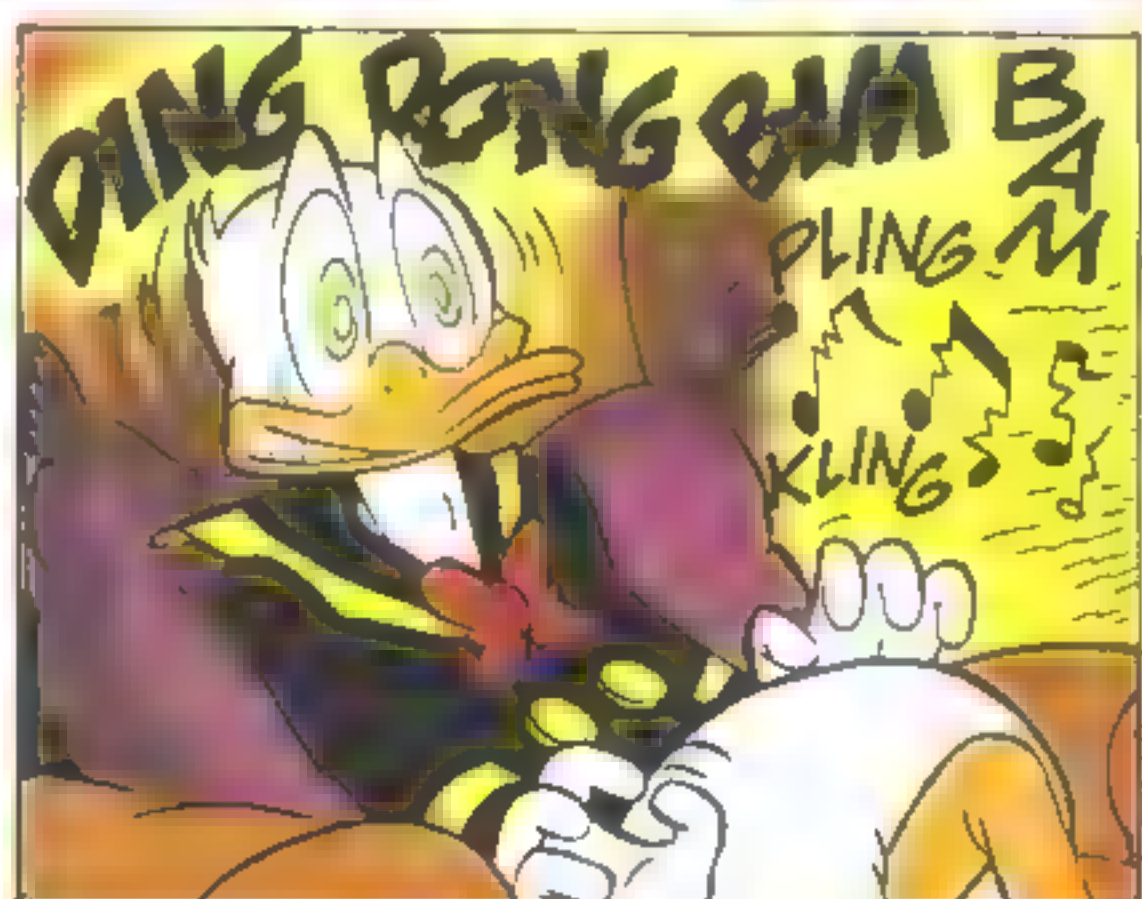
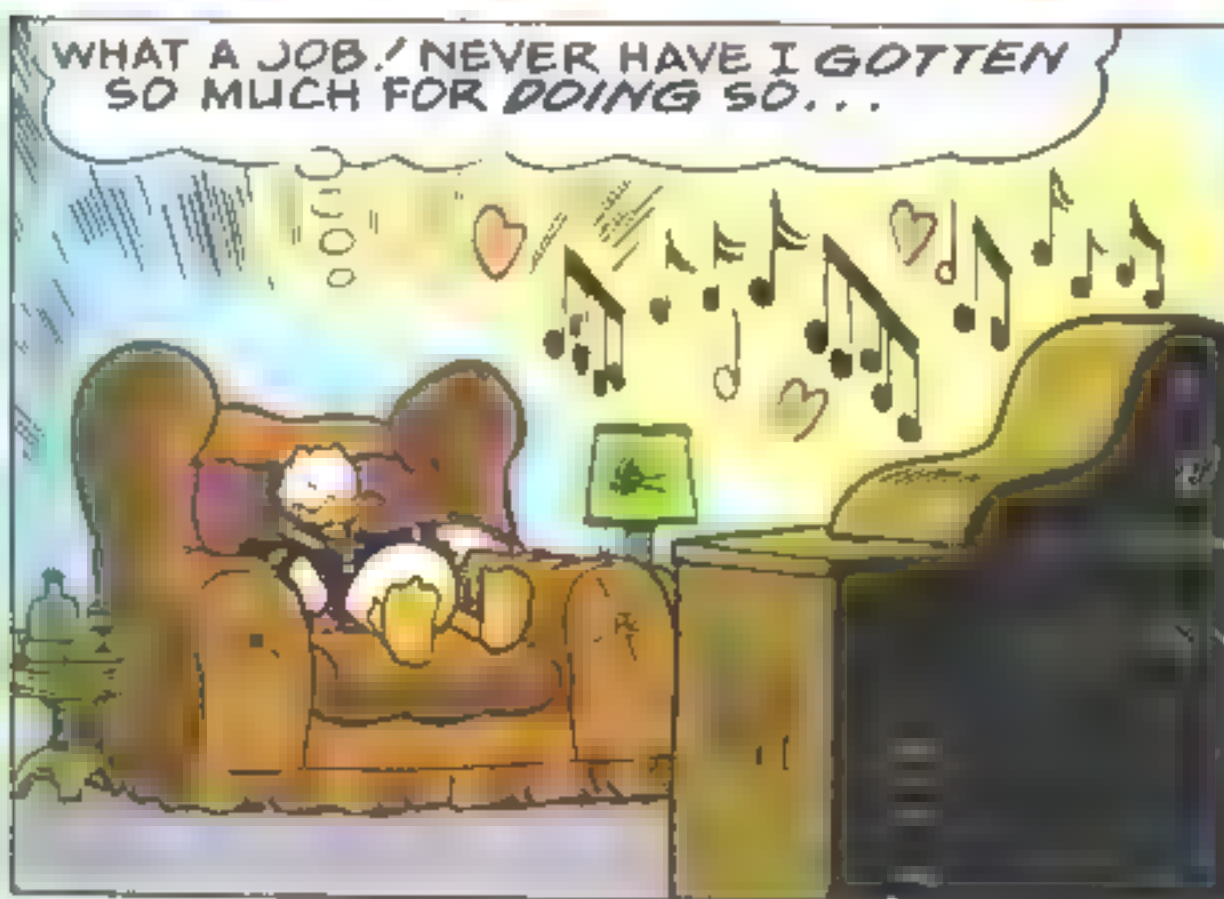
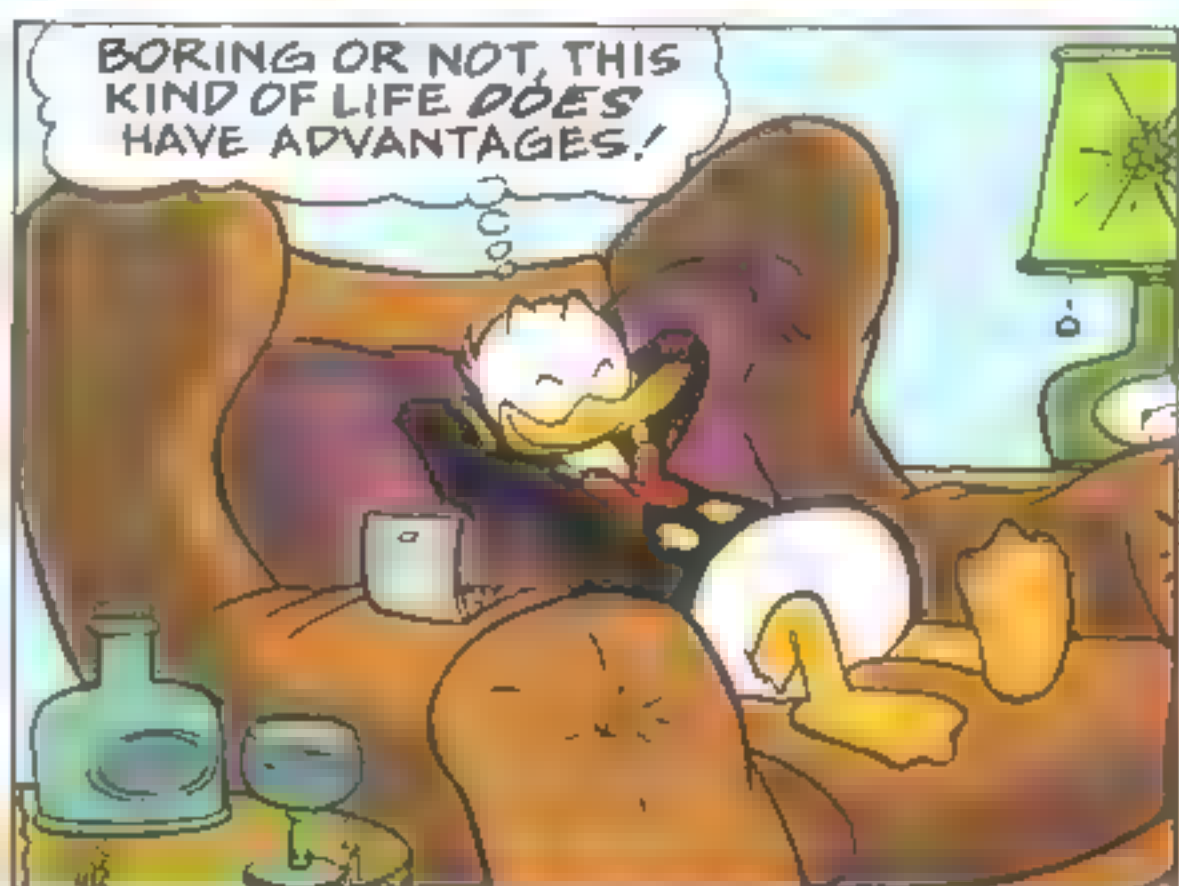
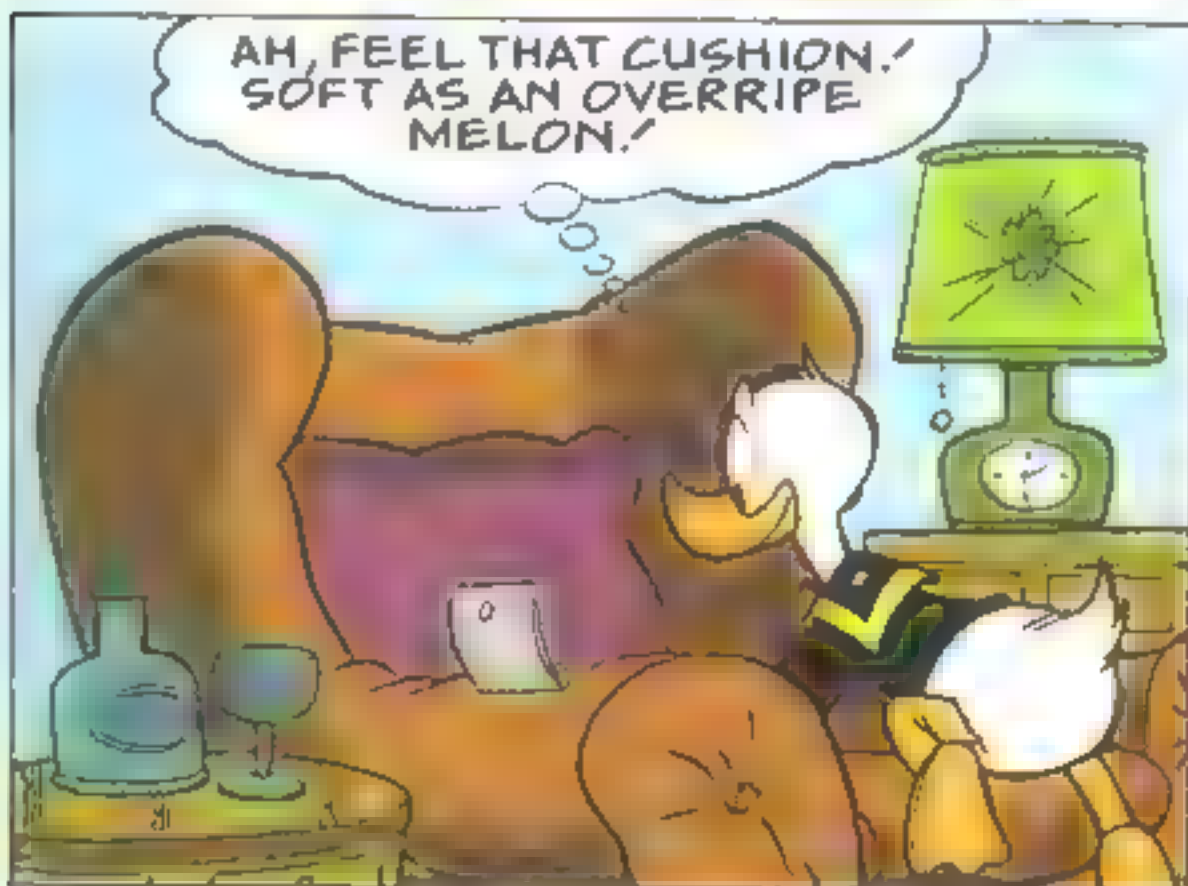
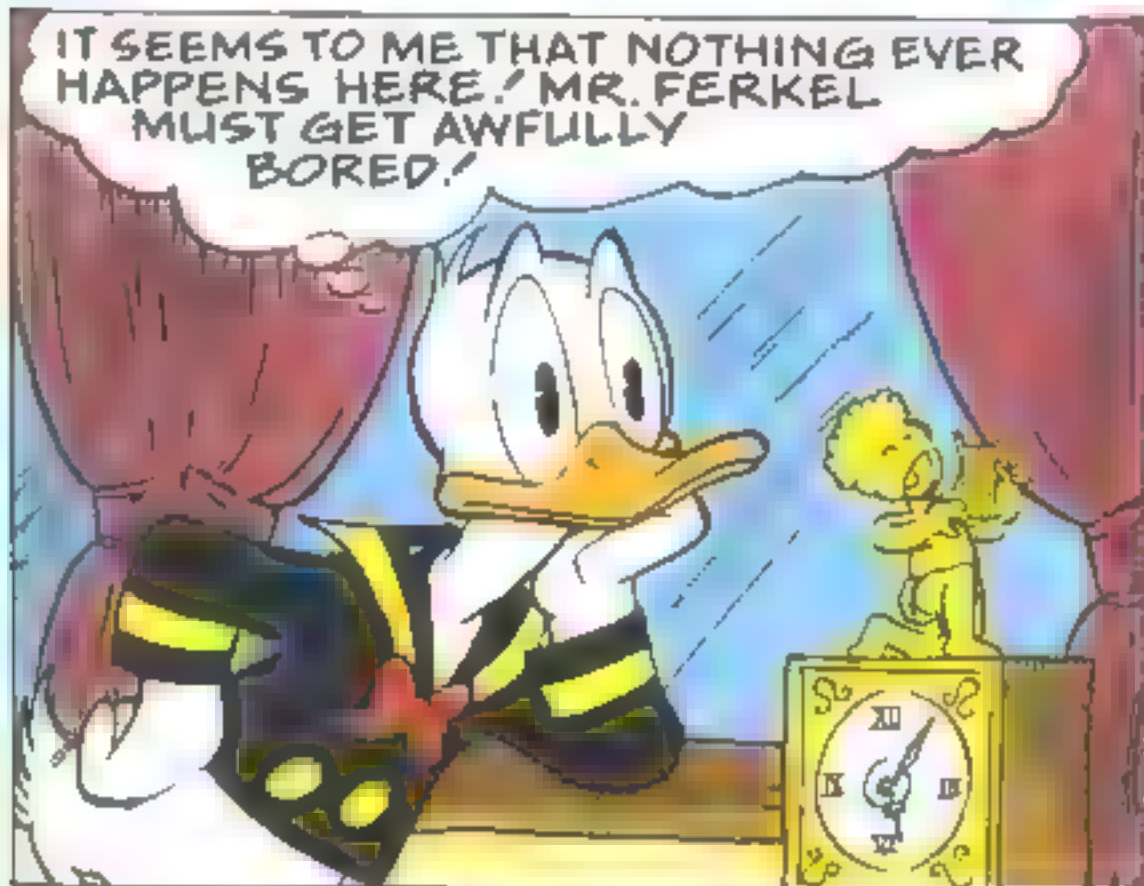
SO MUCH THE BETTER!
I'LL GO SIGN UP!

SHORTLY...









THOSE GUT-WRENCHING CLOCKS
HAVE SOME NERVE, INTERRUPTING
JOHANN SEBASTIAN KWAAK!

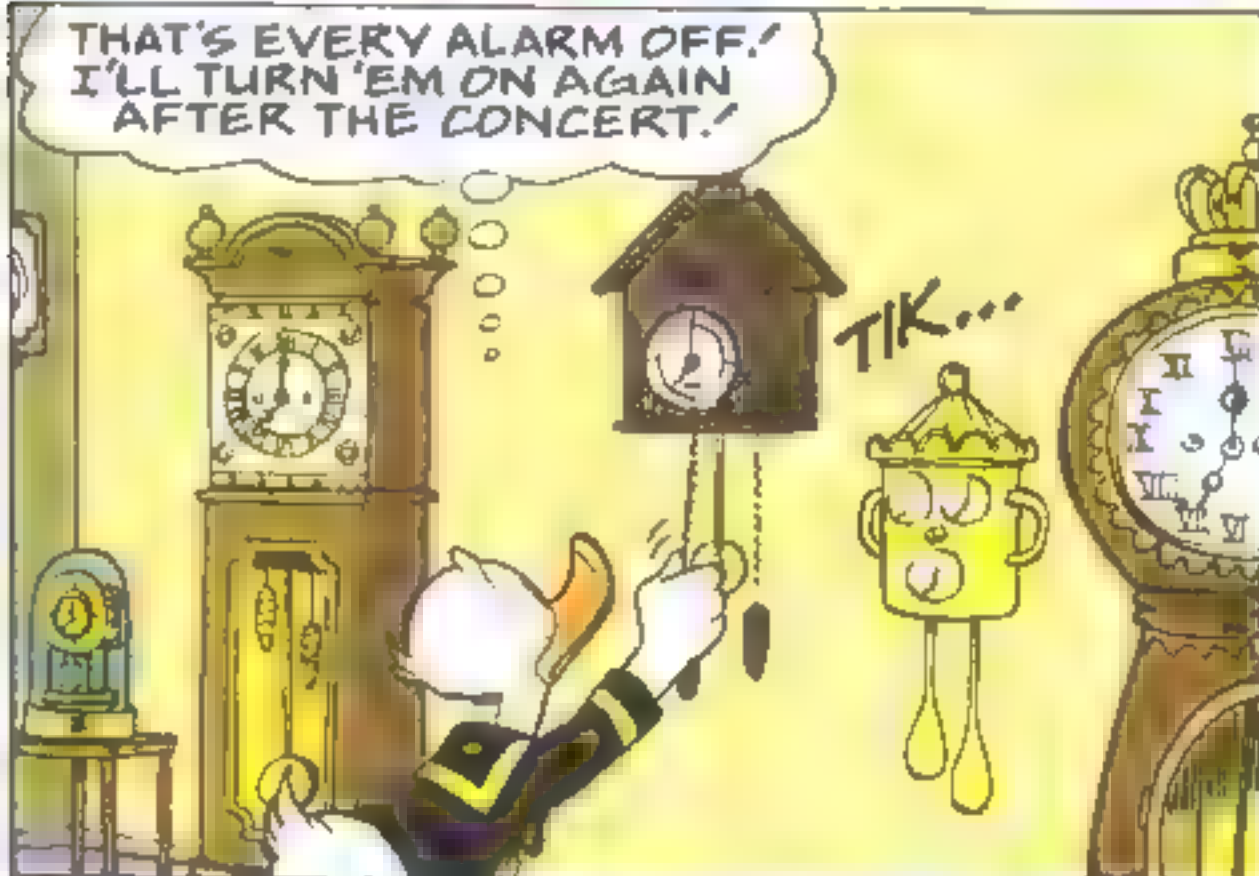


WELL, I CAN FIGHT BACK, AND
I KNOW A SURE PLAN OF ACTION!

TIK TOK TIK TIK TIK
TIK TIK TIK TIK TIK



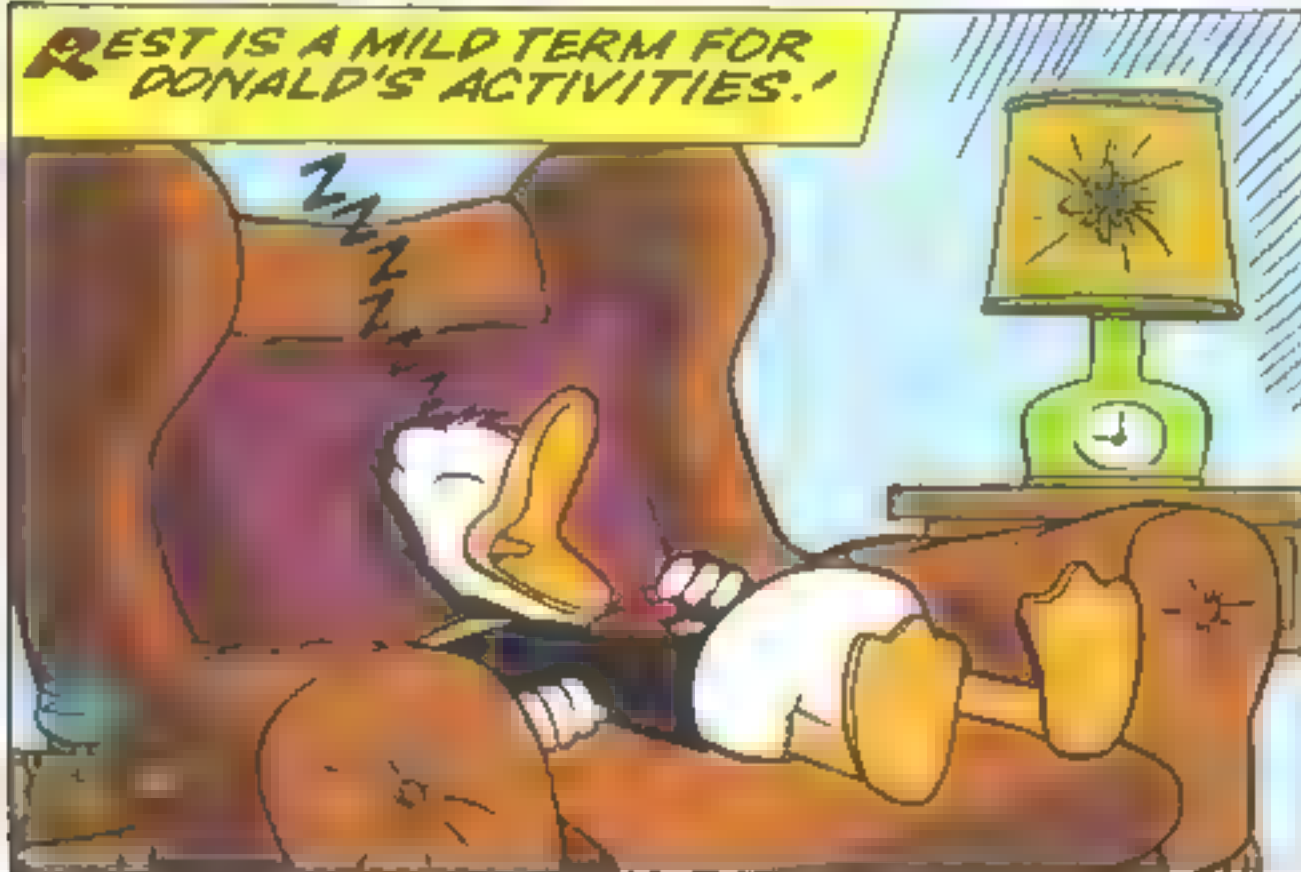
THAT'S EVERY ALARM OFF!
I'LL TURN 'EM ON AGAIN
AFTER THE CONCERT!



IT'S OVER AT TEN, SO THE
CLOCKS WON'T HAVE LONG
TO WAIT! AND NOW...
REST!



REST IS A MILD TERM FOR
DONALD'S ACTIVITIES!



MUCH,
MUCH
LATER!

I MUST HAVE
DROPPED OFF
AND...HEY!
IT'S DARK!
HOW LATE
IS IT?

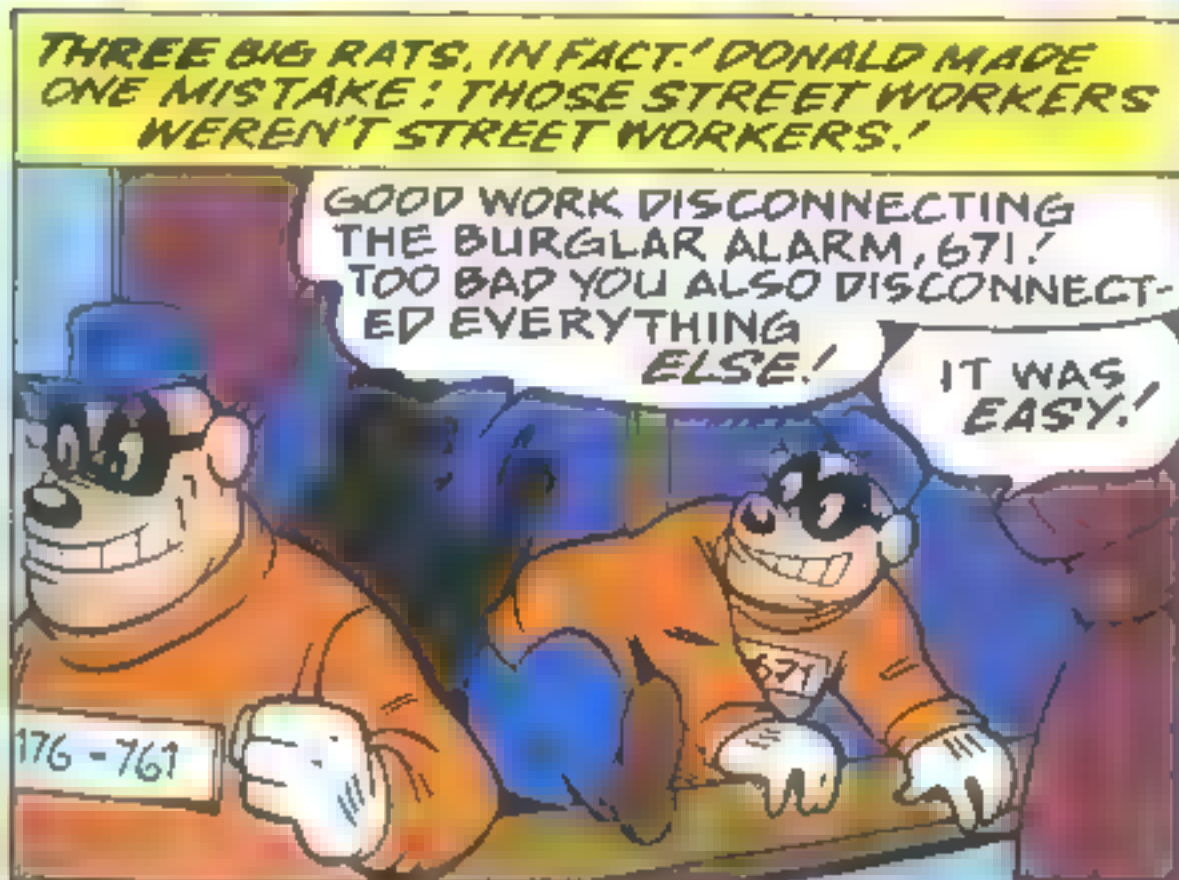
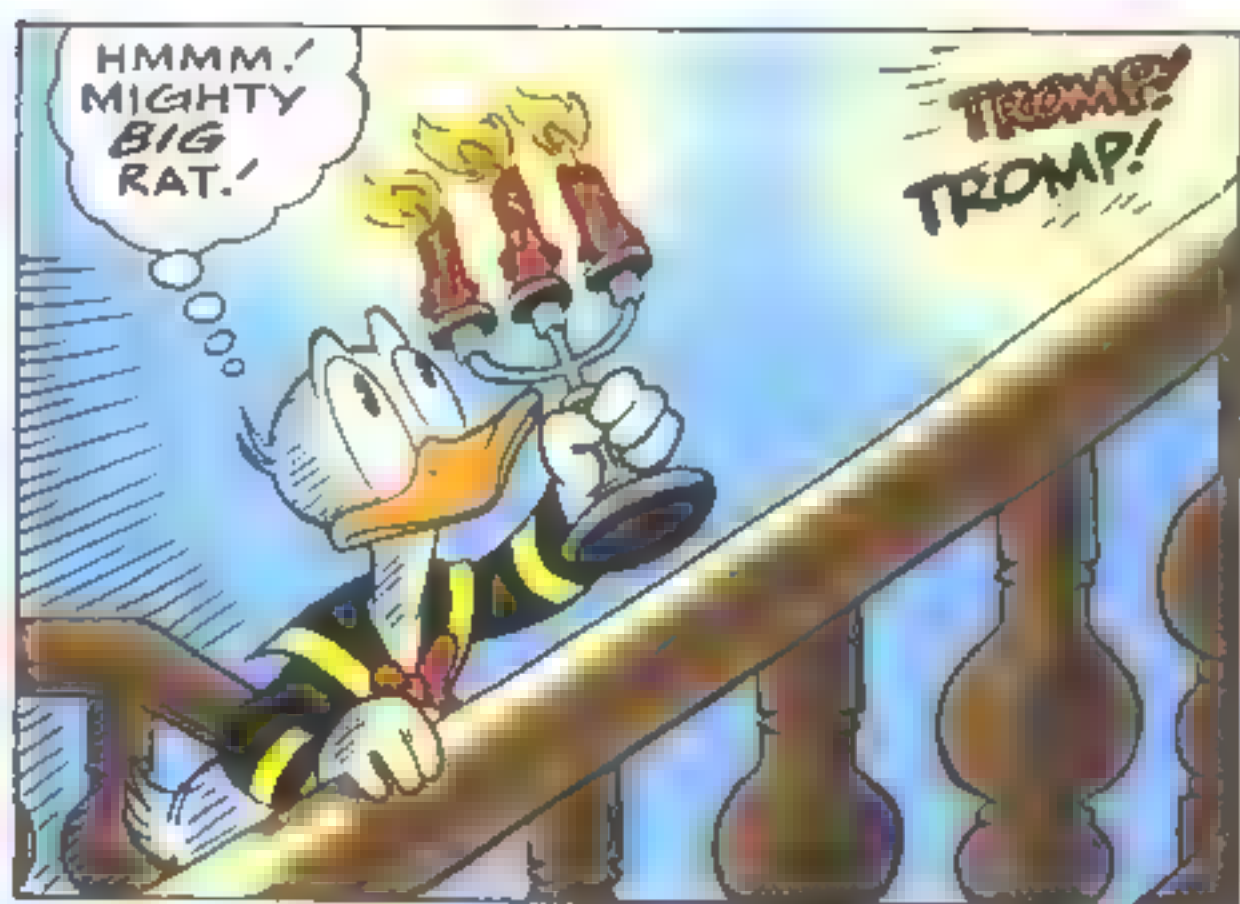
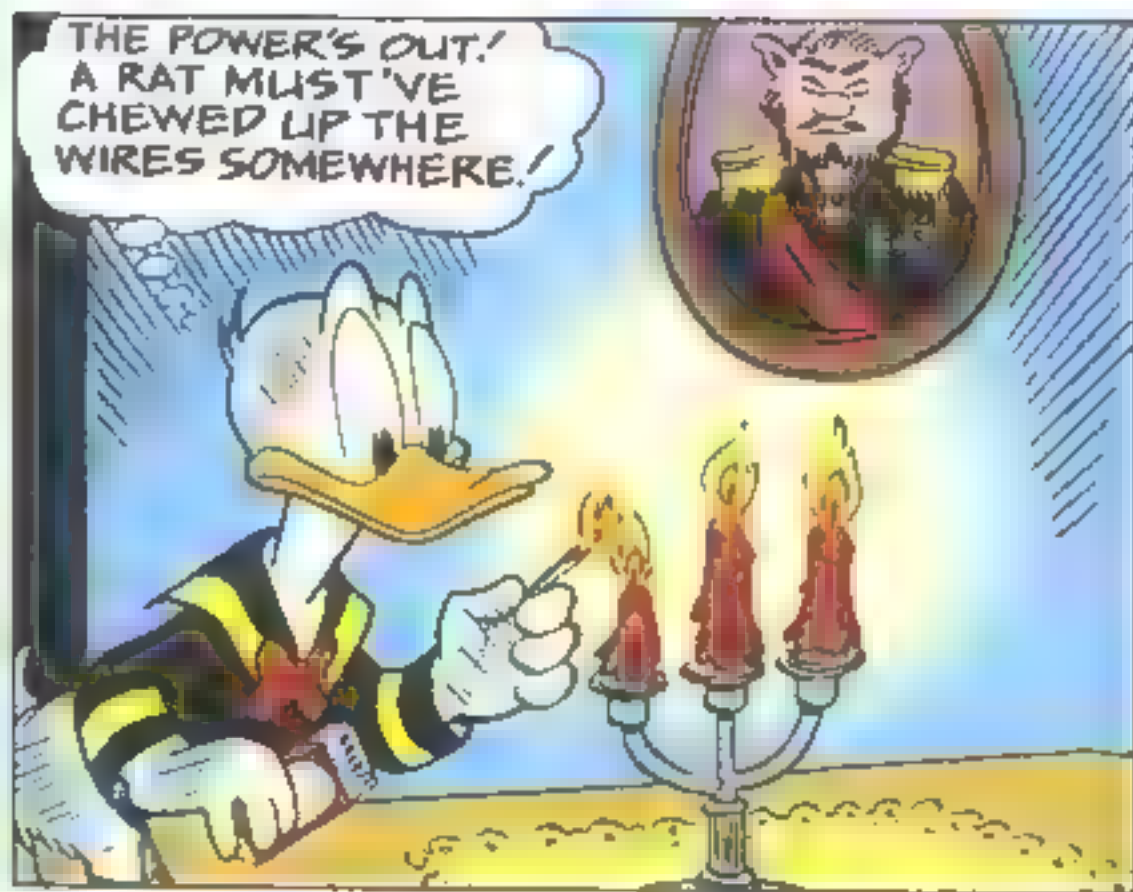


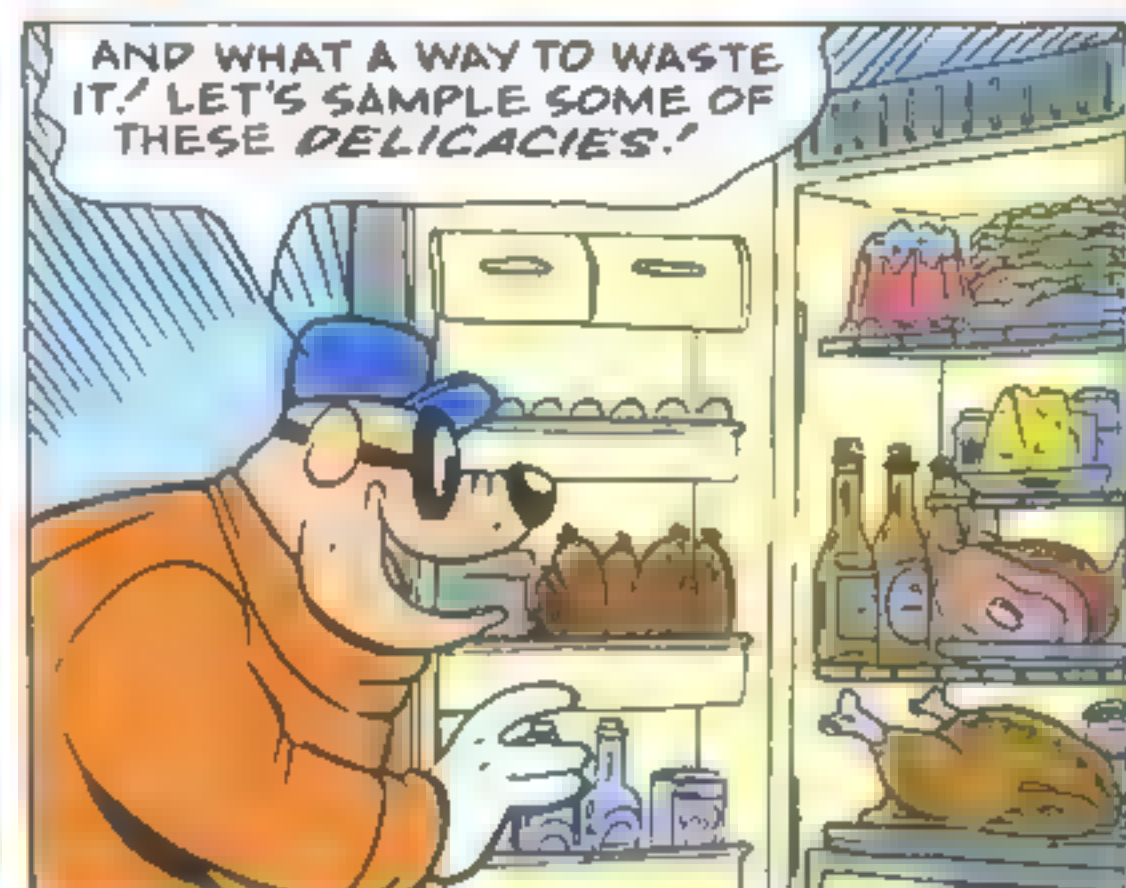
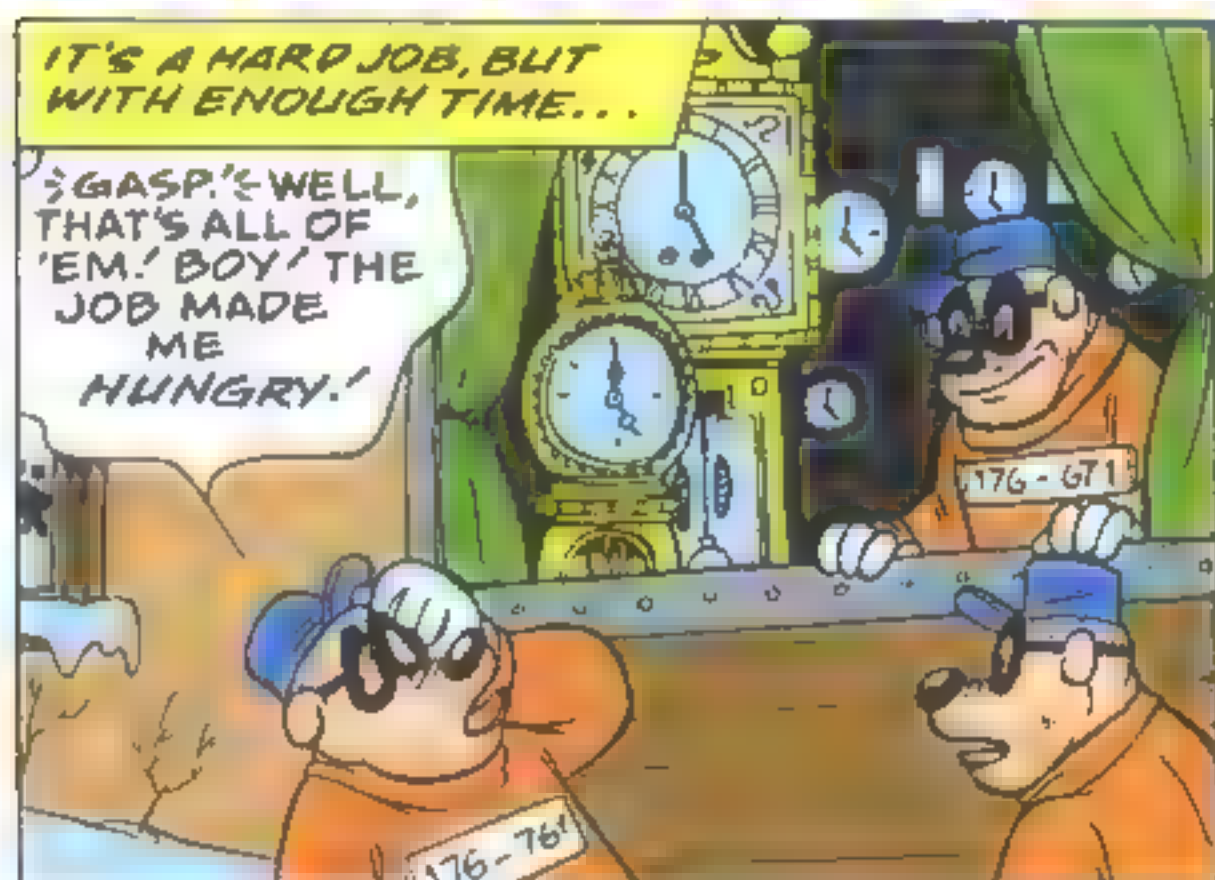
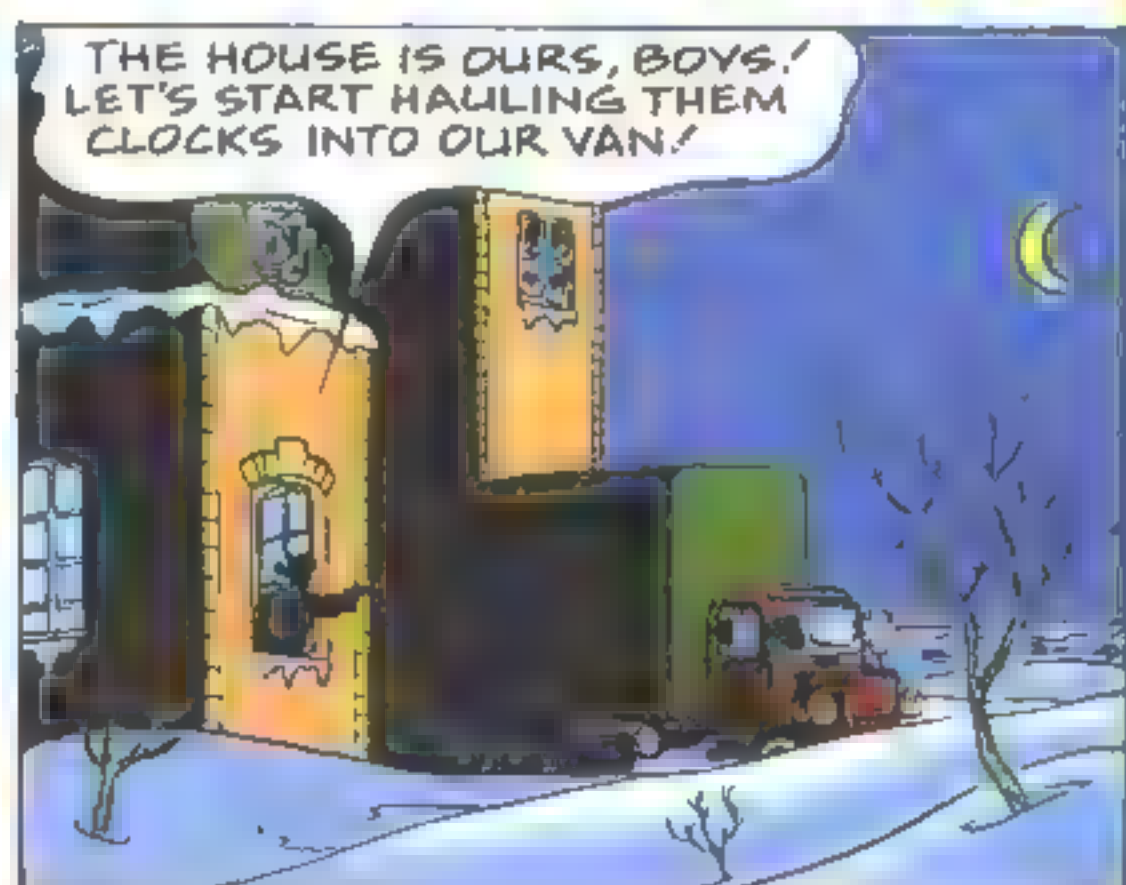
I'LL JUST CHECK THE CLOCKS
WHILE I'M TURNING THEIR ALARMS
BACK ON! THEN I'LL LOOK
AROUND TO MAKE SURE
EVERYTHING'S OKAY!

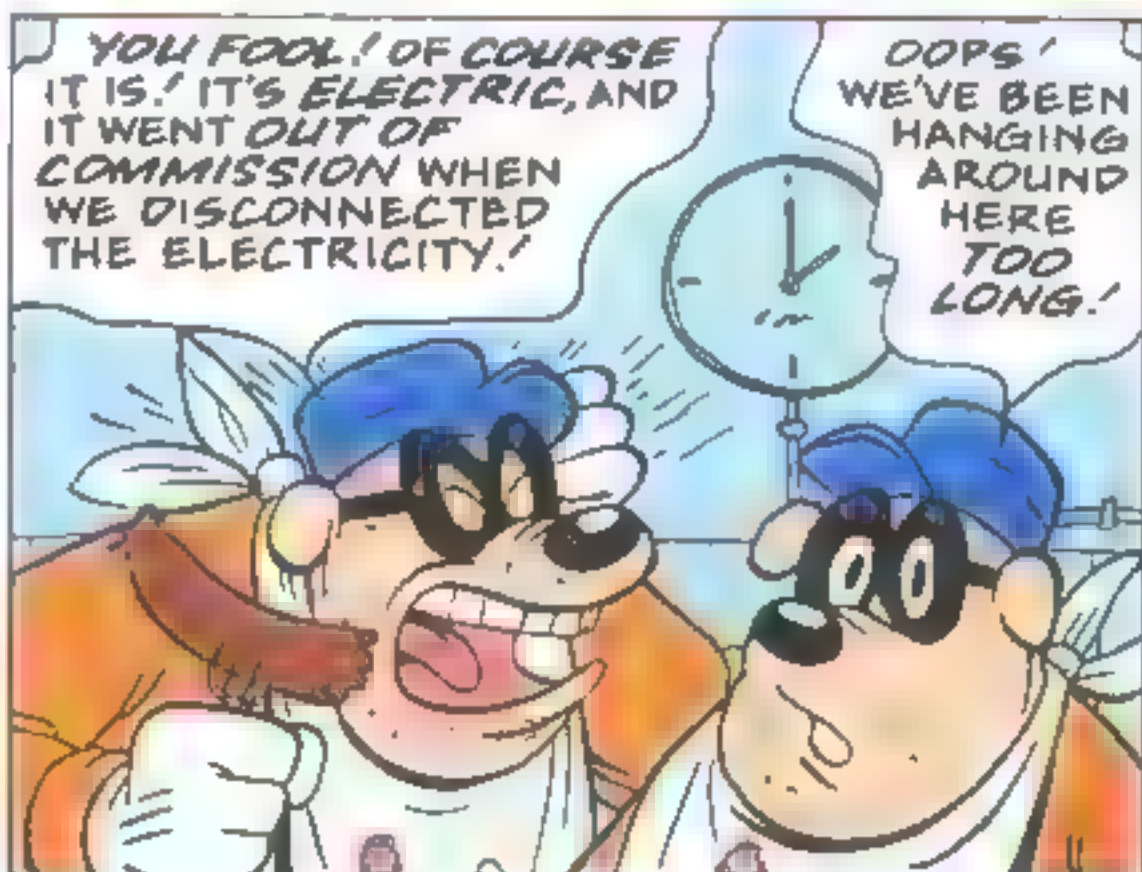
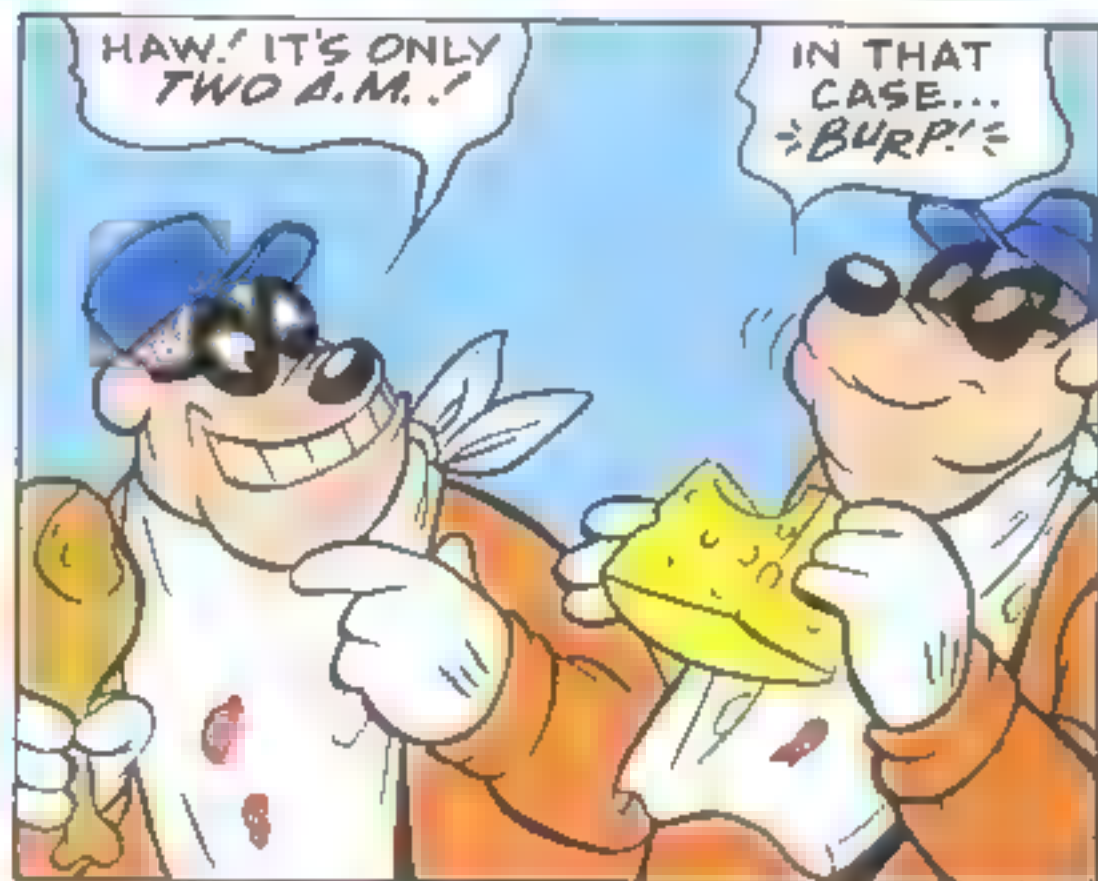
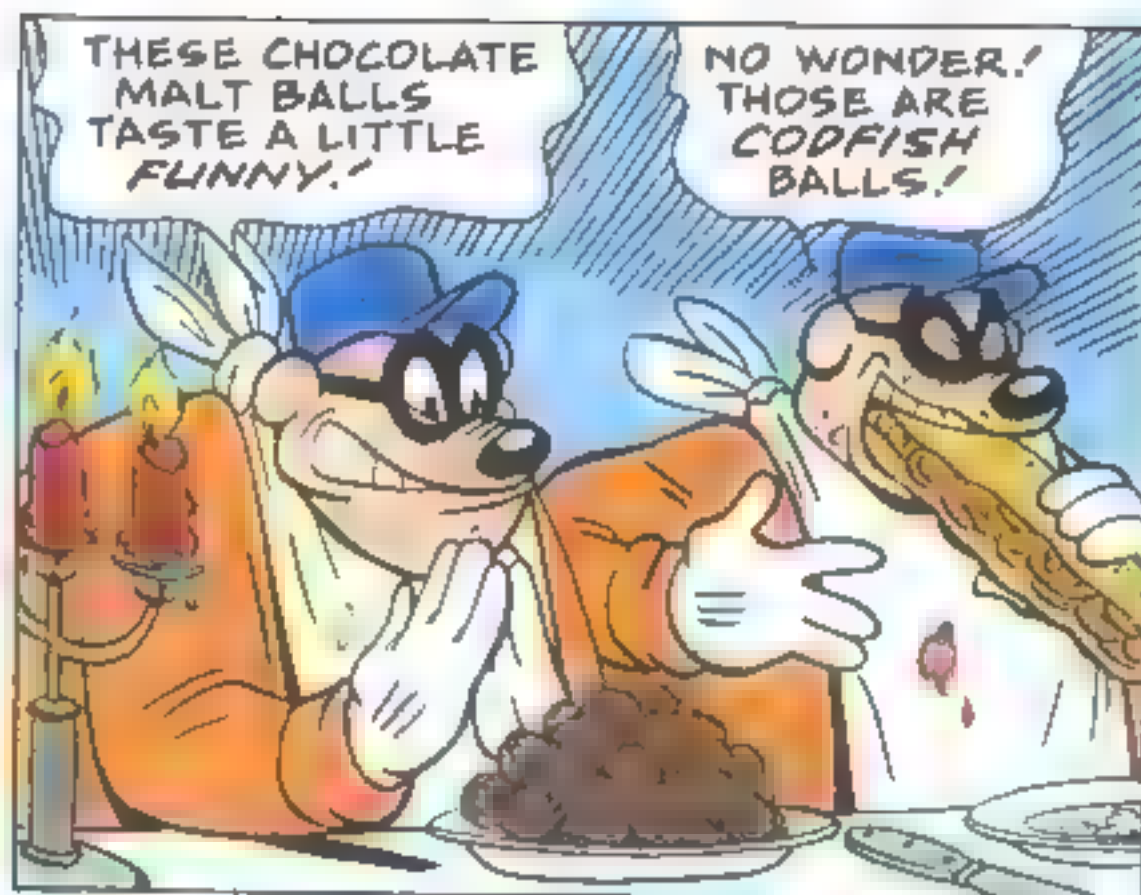


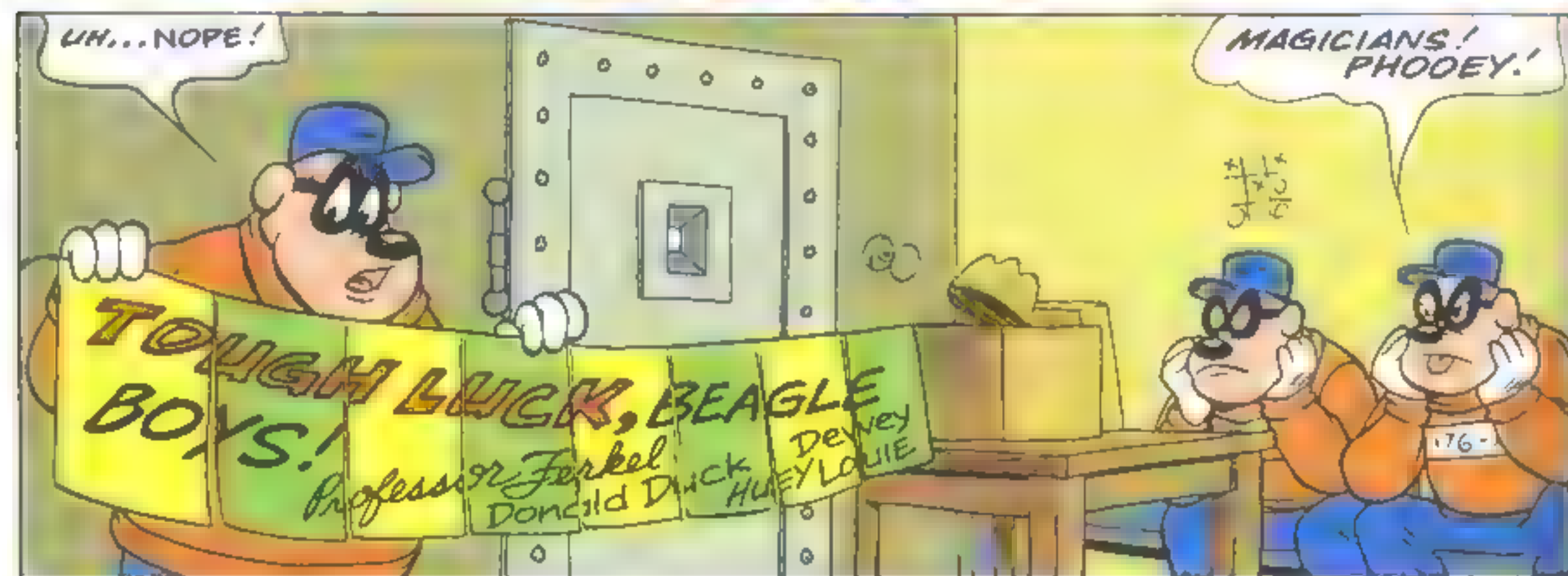
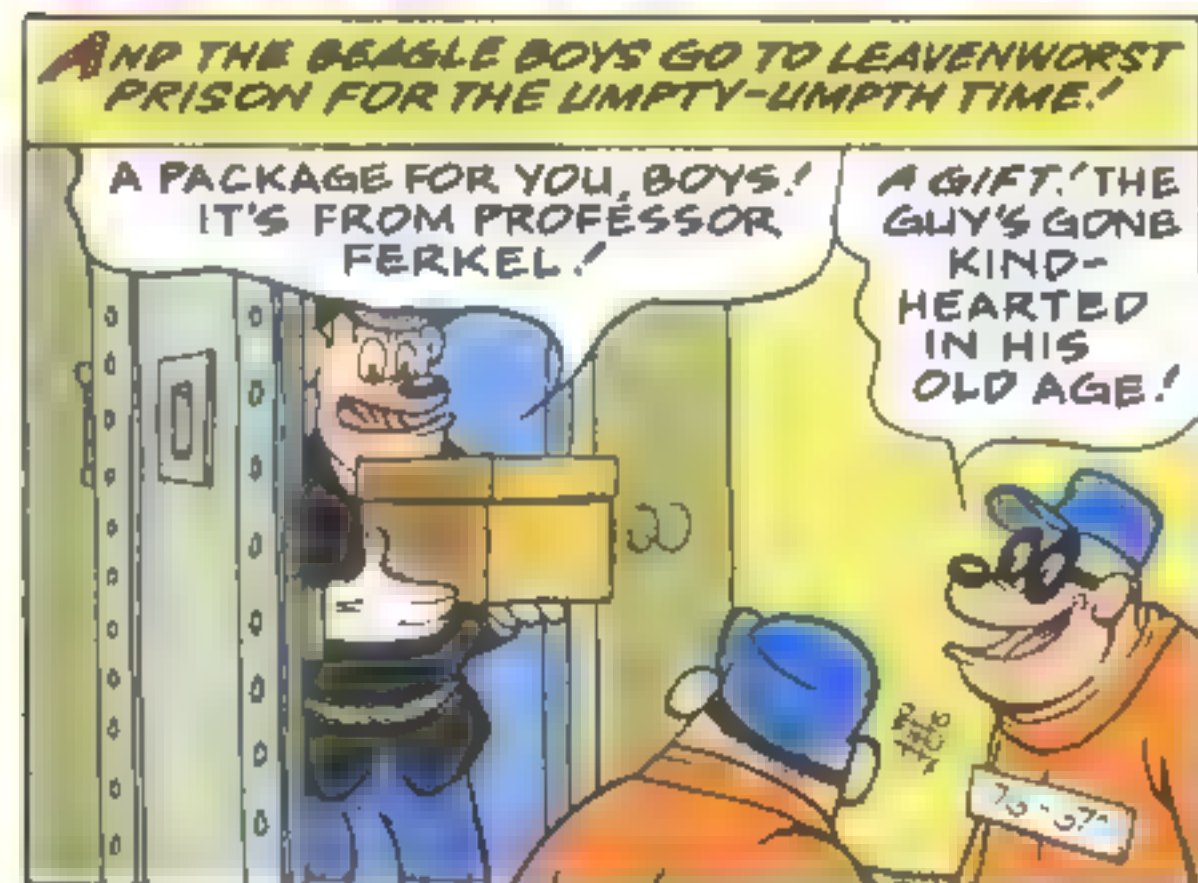
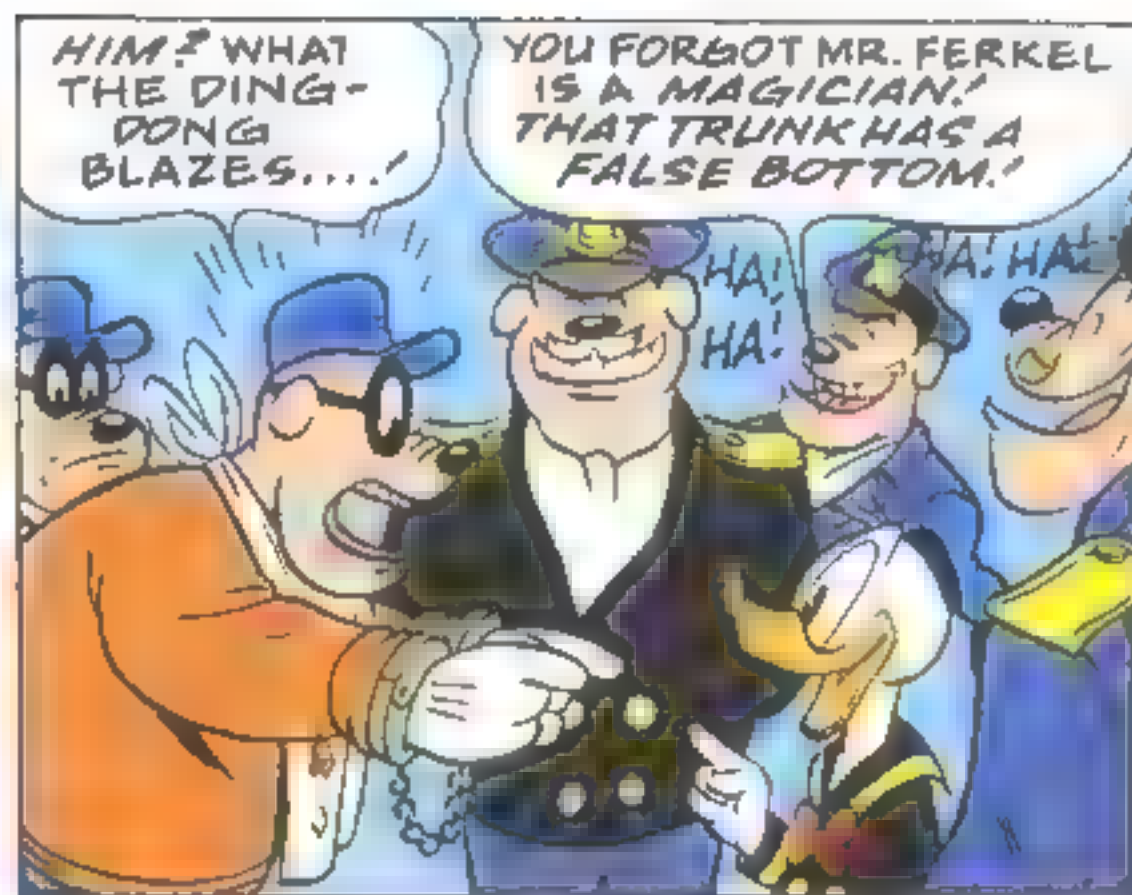
UH, OH!
IT DIDN'T
GO ON!









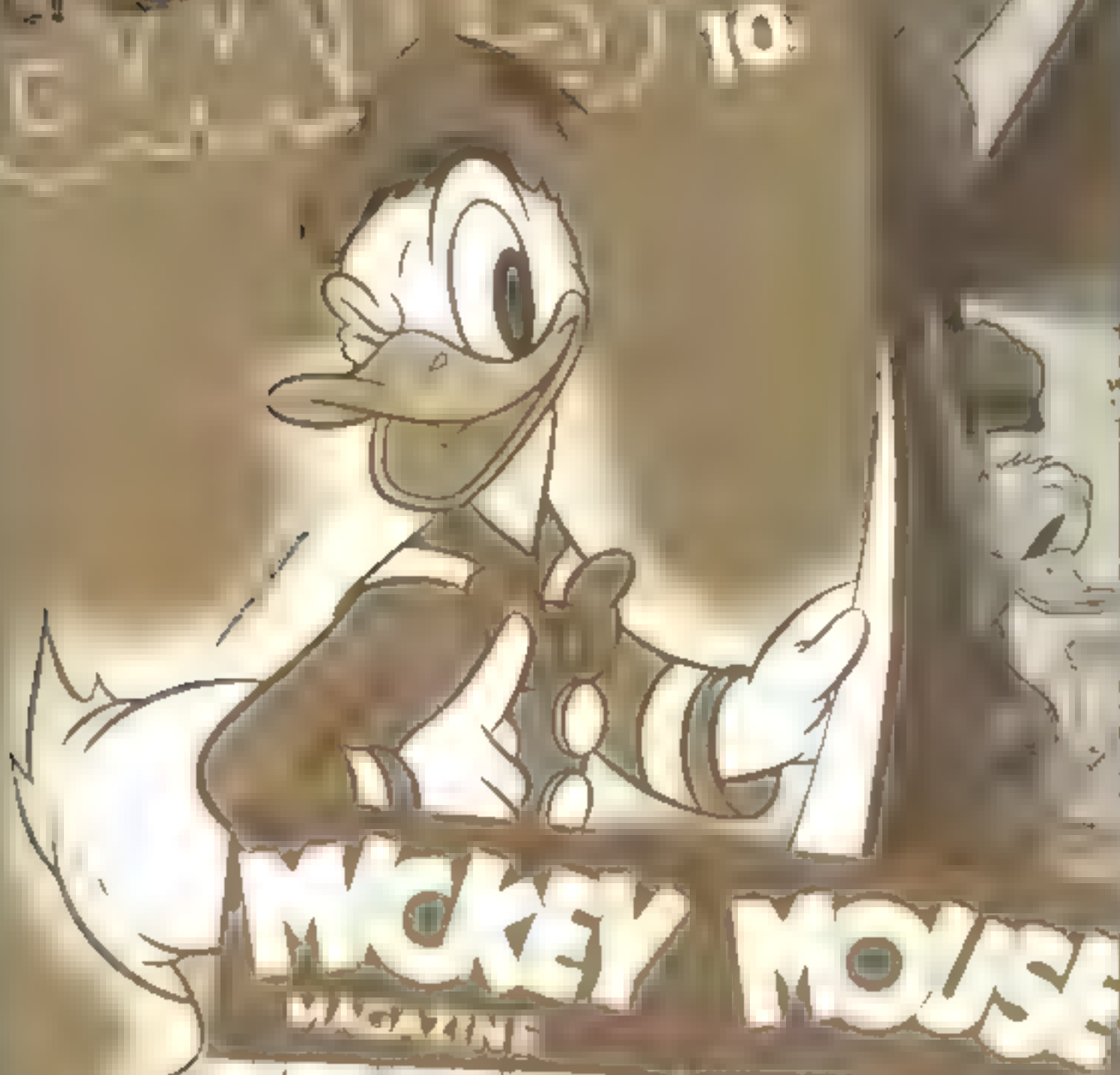


10¢
SEPTEMBER
1940
Vol. 5 No. 12

THE YEAR THAT WAS

1940

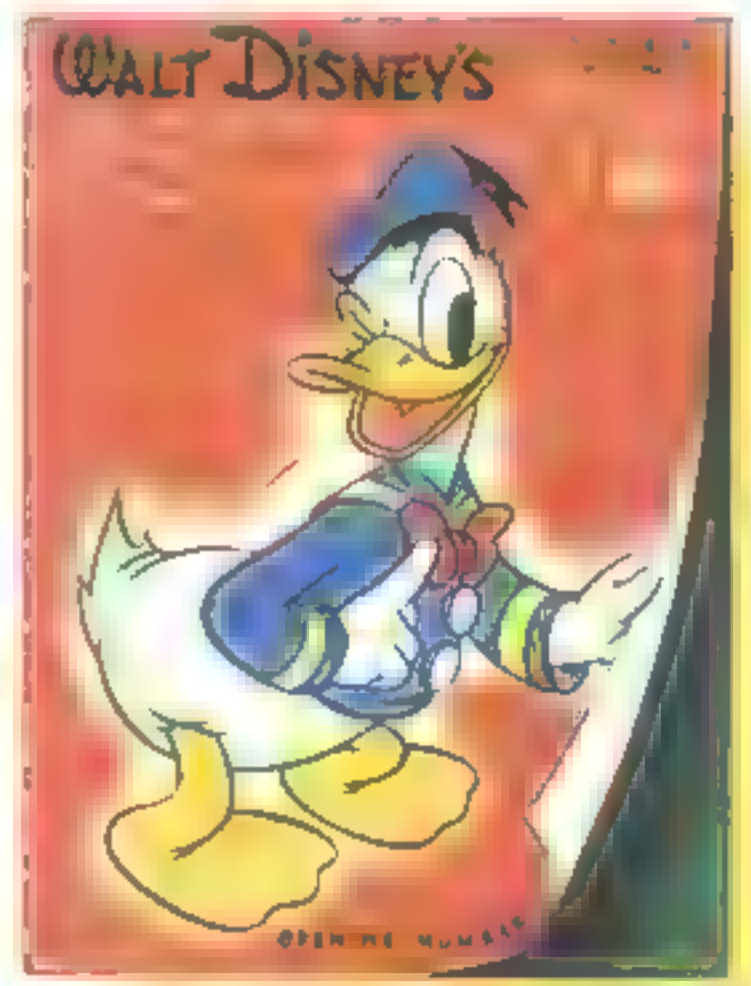
Will the real #1



please
stand
up?

The decision in 1940 to convert **Mickey Mouse Magazine** into a comic book had already been made, apparently, before someone realized it didn't make sense to continue to call it a magazine!

The last issue of **MMM** — Volume 5, Number 12 — had been turned into a comic book before the next month's release, which was Volume 1, Number 1 of **Walt Disney's Comics and Stories**. Subscribers to one automatically got the other. Differences between the two



are not as great as summaries of their contents might suggest

The former advertises a **Donald Duck** cartoon short on its back cover, "Mr. Duck Steps Out," whereas **WDC&S** promotes a festival of film hits "combined on one big glorious bill," including **Snow White and the Seven Dwarfs**, "Ferdinand the Bull," "Three Little Pigs," "The Ugly Duckling," and "Donald's Lucky Day" (the first four of which had been recipients of Academy Awards)

Neither book, however, begins on Page 1 with comics. The mag-

azine heralds in large type: "SURPRISE! This magazine contains 64 big pages of fun! 34 pages of comics! All in full color!" Page 2 follows with a Table of Contents. **Comics and Stories** has its Table of Contents on the very first page. Why? Doubtlessly, it was to present a more respectable, traditional, magazine/book format to parents, who were, perhaps, less apt to be sold on the idea of comic books. (After all, what kid ever paid any attention to a Table of Contents?)

Because of the visual impact of the comics in the last issue of the magazine, it's surprising when one realizes that half the book is actually made up of features or "stories." In the comics half, nine-

teen full pages are Al Taliaferro **Donald Duck** daily and Sunday newspaper strip reprints. Thirteen pages in the "non-comics" half (as well as the cover) are also about Donald, including a nine page illustrated text adaptation of the cartoon short, "Window Cleaners." (Coincidentally, it was comic book legends-to-be Carl Barks and Jack Hannah who had co-authored the original film!)

Though **WDC&S** #1 contains nearly 75% strictly comics pages, the portions devoted exclusively to Donald are less, primarily because of the heightened focus on serializing Floyd Gottfredson's **Mickey Mouse** strip

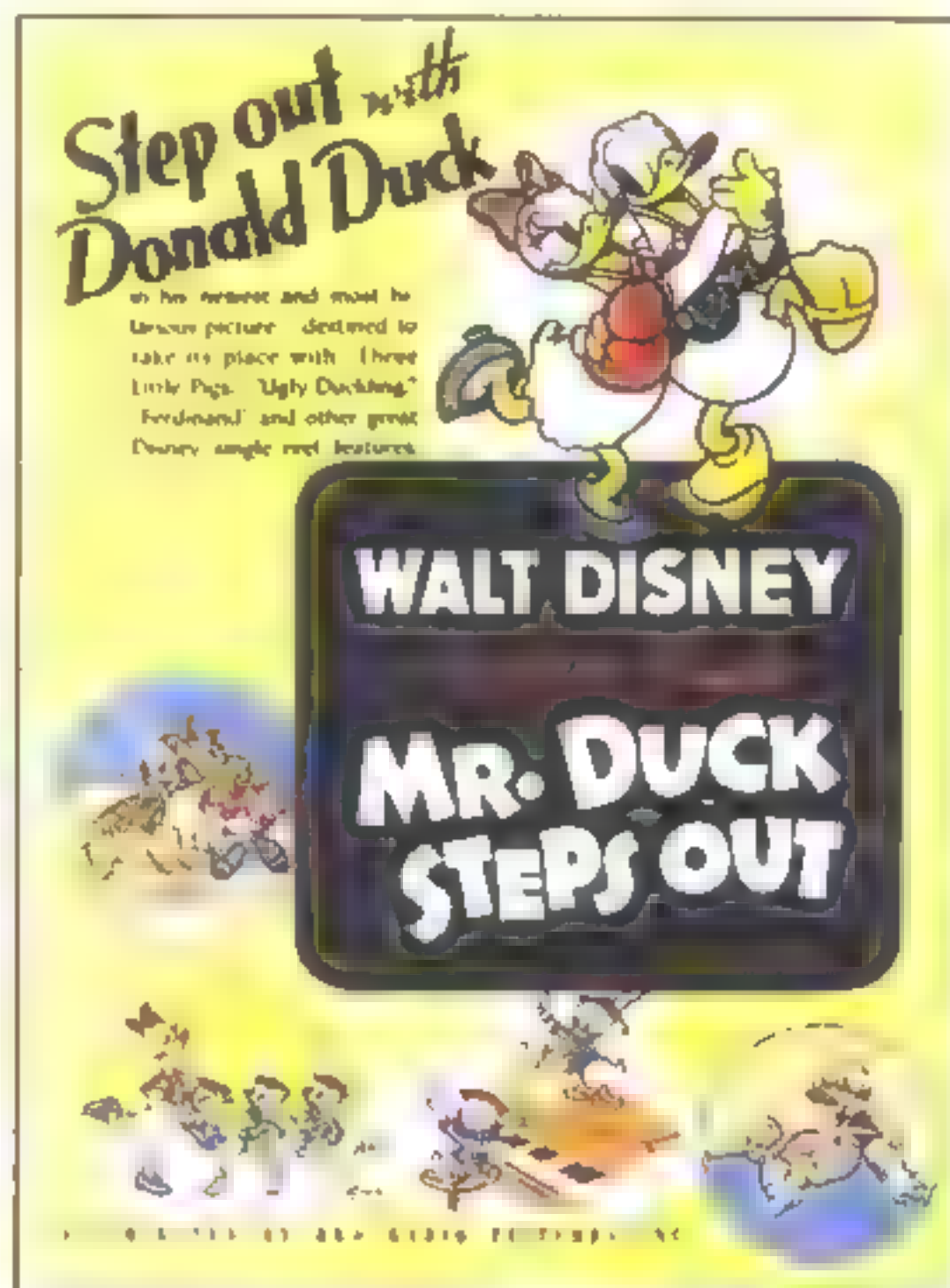


Mickey Mouse Magazine had always given short shrift to **Mickey** reprints, treating the content as like soap operas, often using only two black and white pages and endlessly dragging the stories on with no thought given to summaries of what had happened previously or even bothering to explain that the pages were to be continued! Vol. 5, No. 12's issue has its usual two pages, though now in color, of the classic "Robinson Crusoe" adventure. **Comics and Stories** wraps up "Crusoe" in five pages and then runs two thirds of "Island in the Sky," a reprint of the memorable 1936-37 **Mickey** epic. That amounts to a whopping twenty three pages worth.

So **Mickey Mouse Magazine**, Vol. 5, No. 12, is really the first comic book in the series that continues to this day under

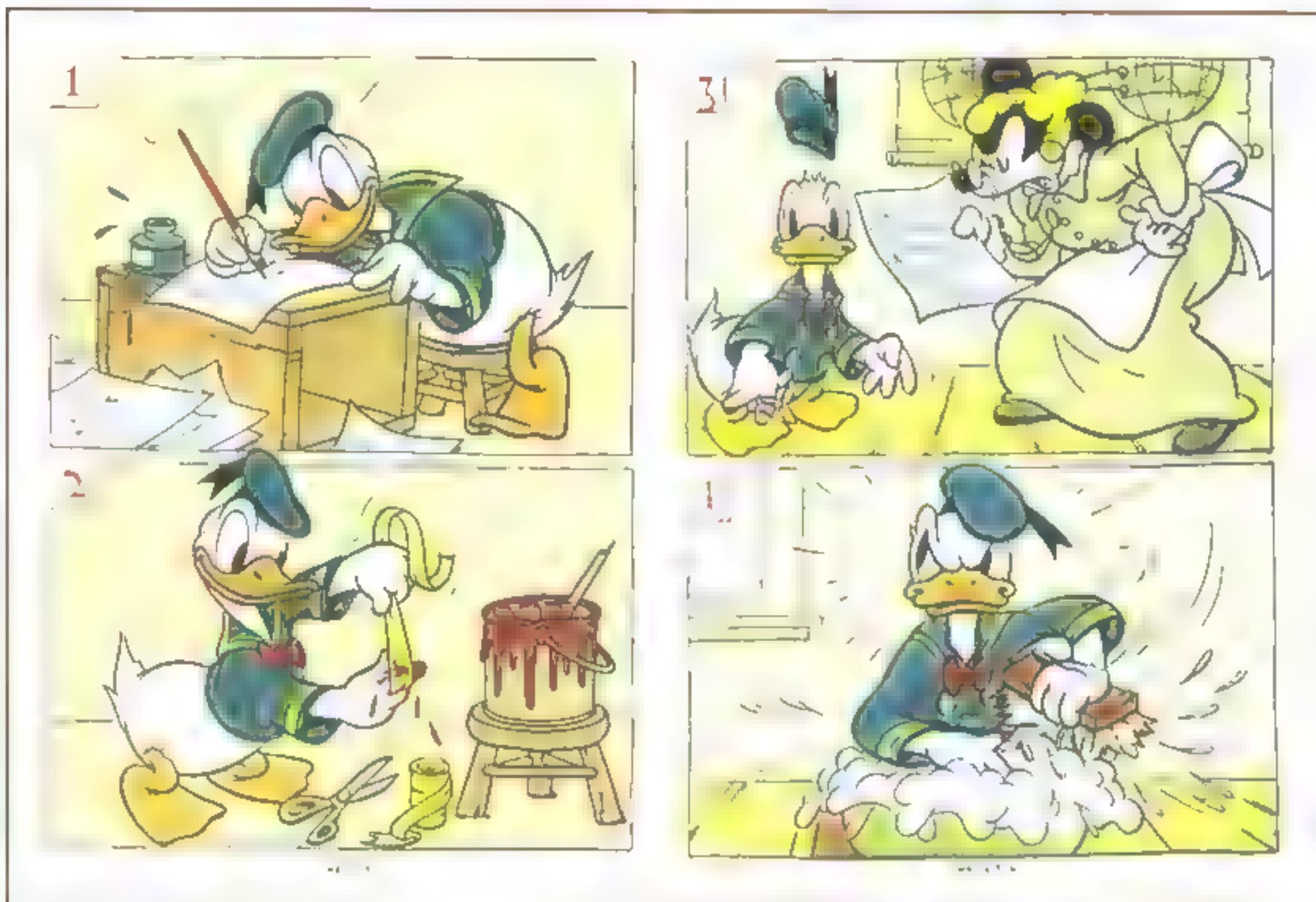
the title, **Walt Disney's Comics and Stories**. That makes this last issue of the magazine very significant historically. But, in the collectors' market, the demand for **WDC&S** #1 is greater, as the appeal of a "number one" is undeniable. To underscore the point, it's interesting that today,

Walt Disney's Comics and Stories #1 sells for a most four times as much as the last **Mickey Mouse Magazine** and it's more common. When all is said and done, which of the two should be the best investment? Who knows? You be the judge.

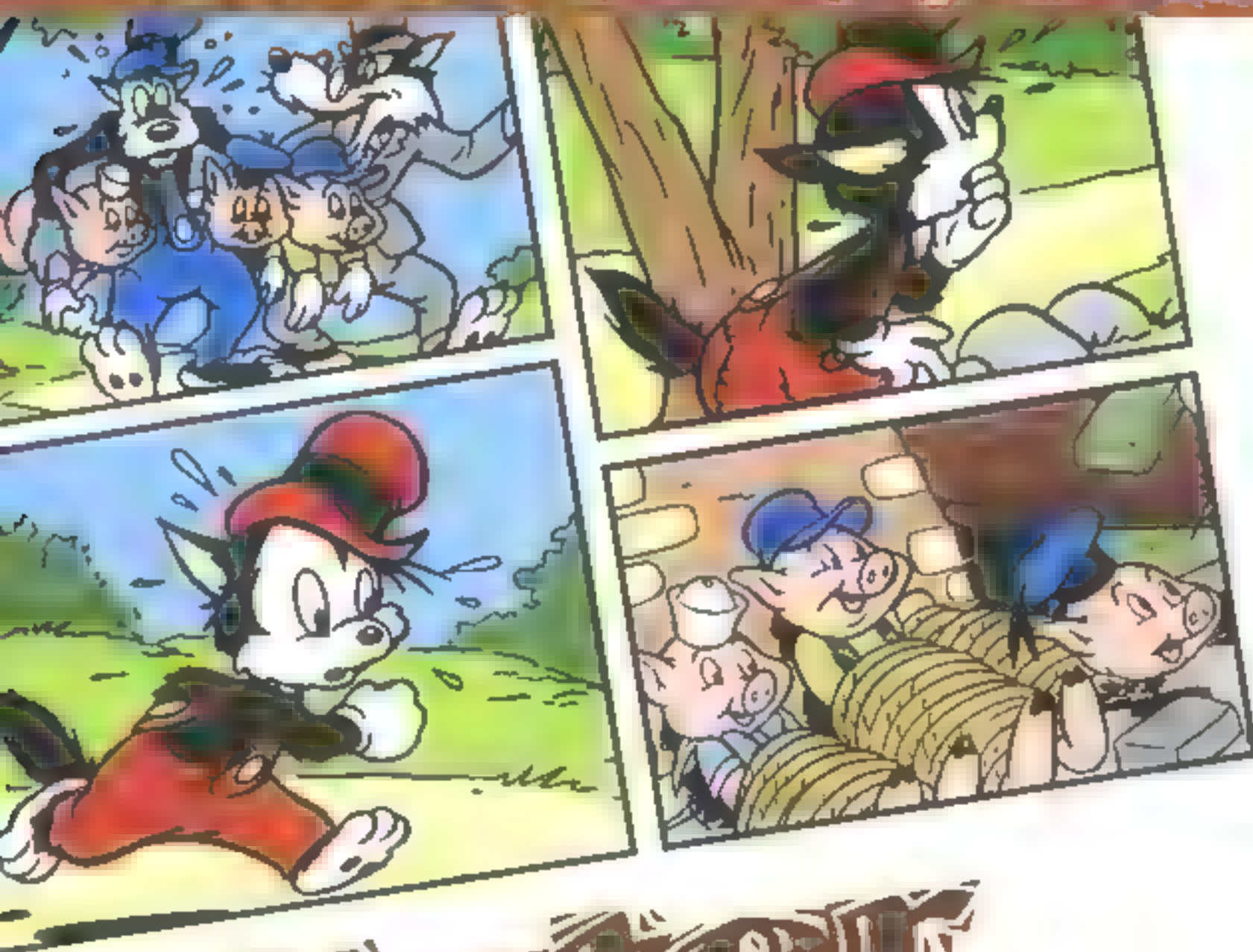


Mickey Mouse Magazine began early to promote Disney films, a practice that was continued in **Walt Disney's Comics and Stories**. This ad for "Mr. Duck Steps Out" appears on the back cover of **MMM** Vol. 5, #12.

The last issue of **Mickey Mouse Magazine** contains, it claims, "34 pages of comics" (the count is actually thirty-five). But some of the other portions are thinly disguised comics, too, such as pages 24 and 25 reproduced below.



Like Father, Unlike Son:



Emmett The Li'l Bad Wolf

PART TWO

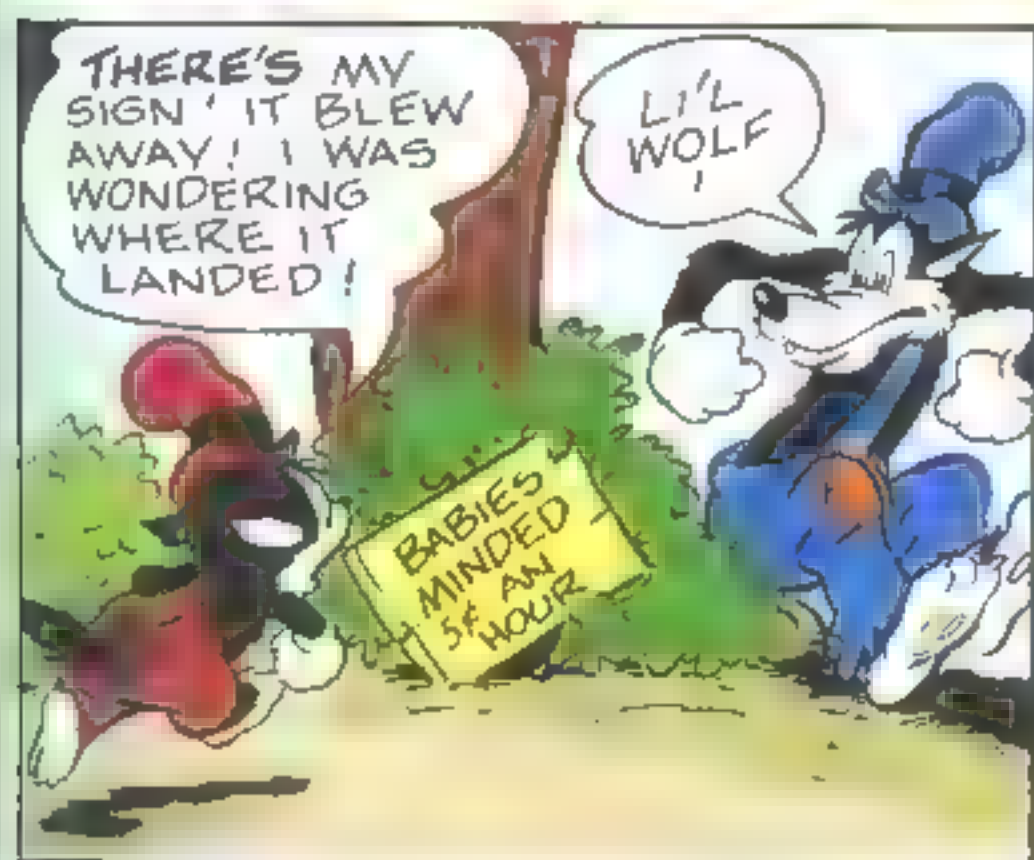
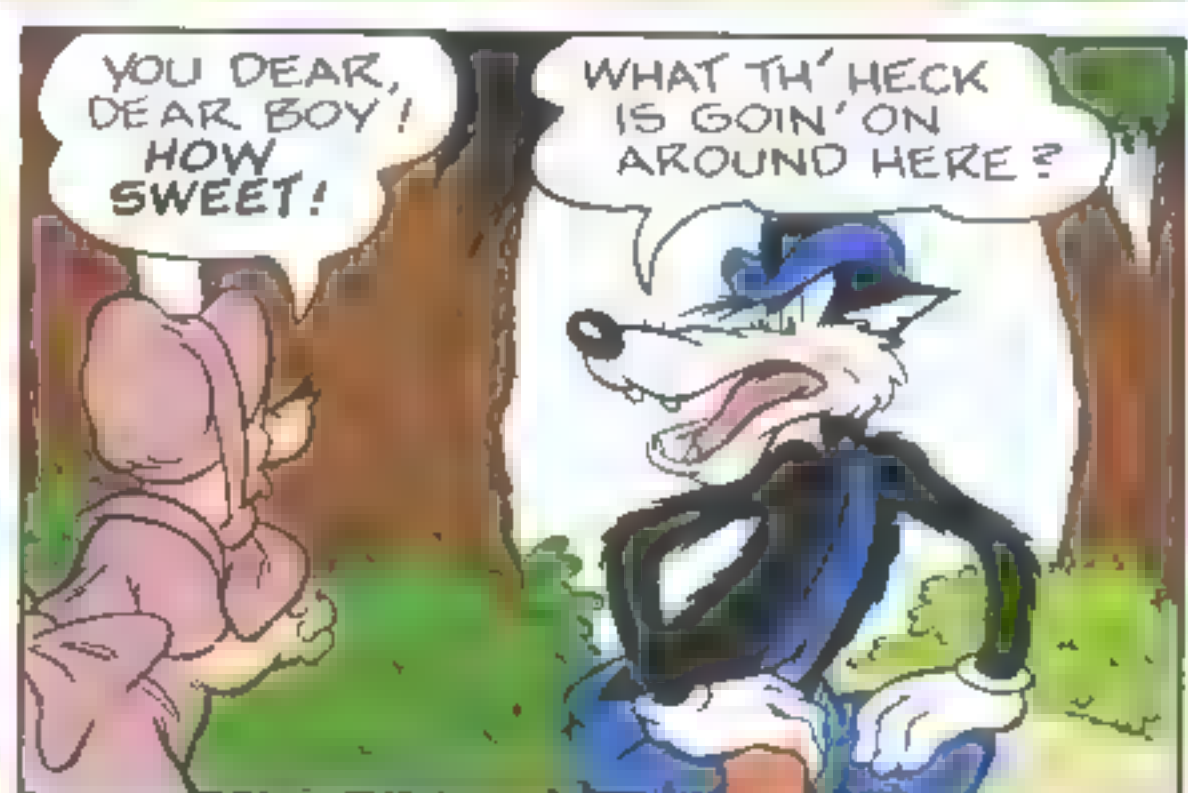
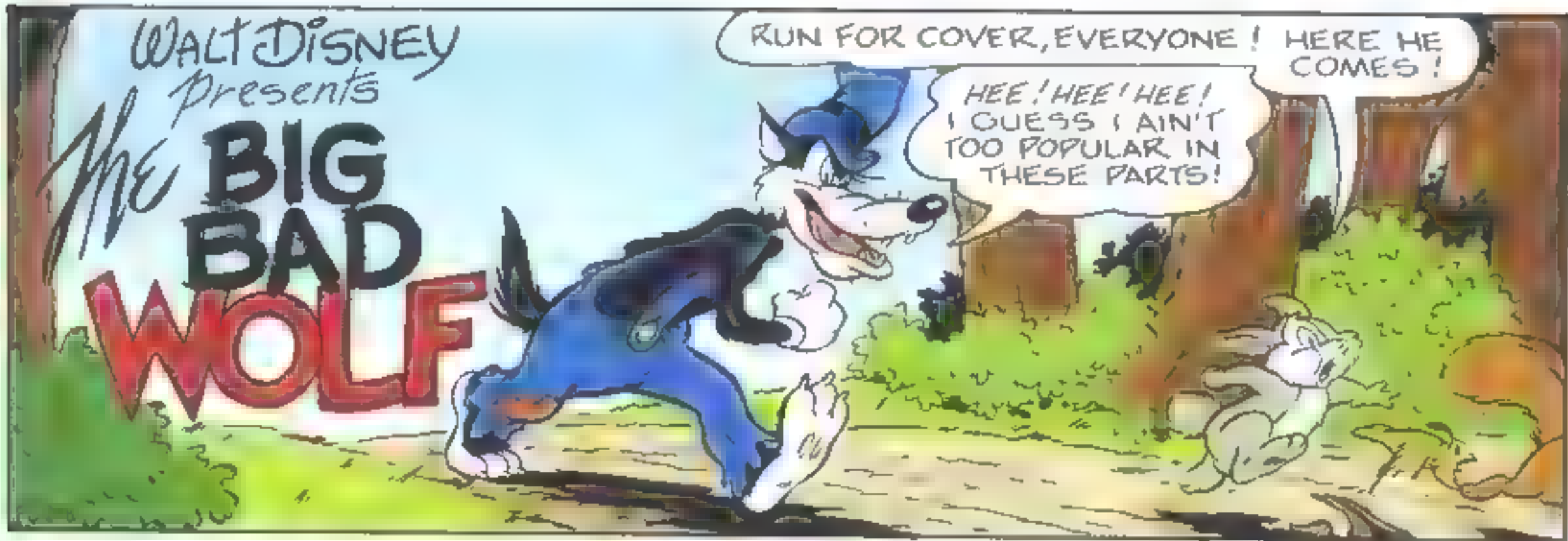


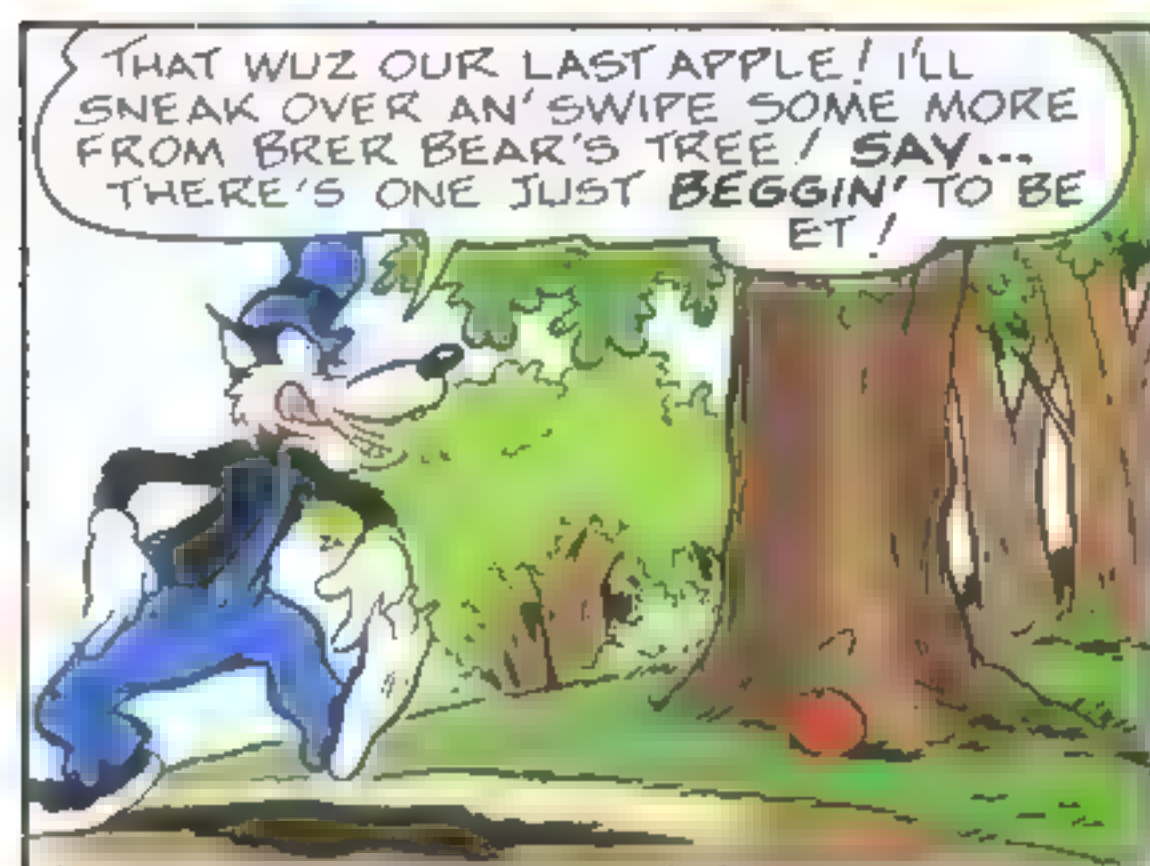
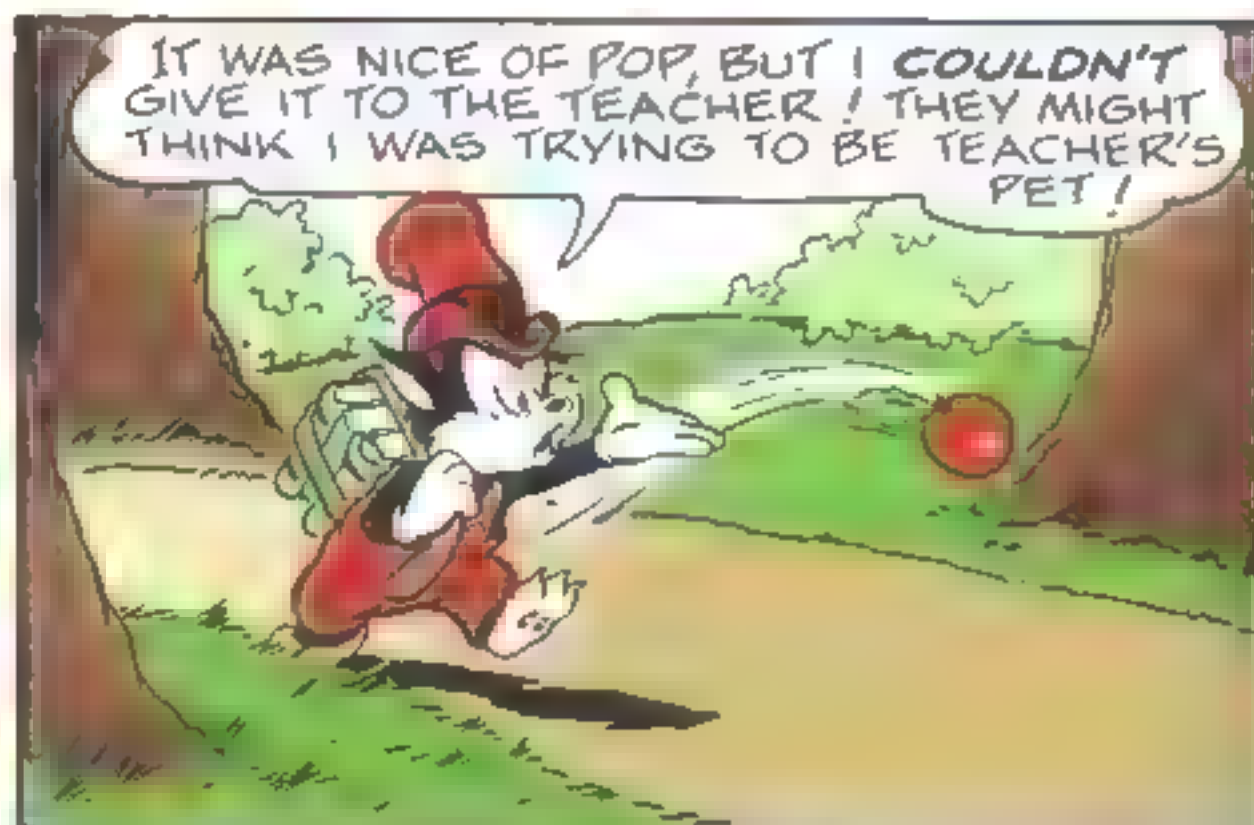
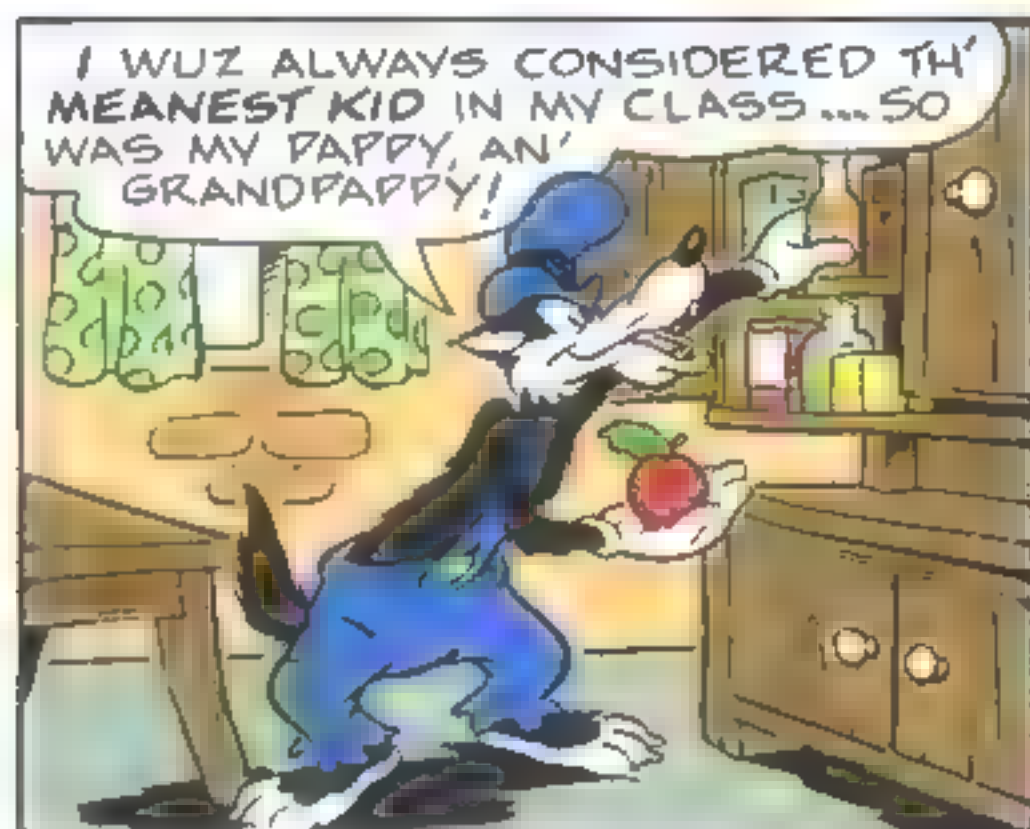
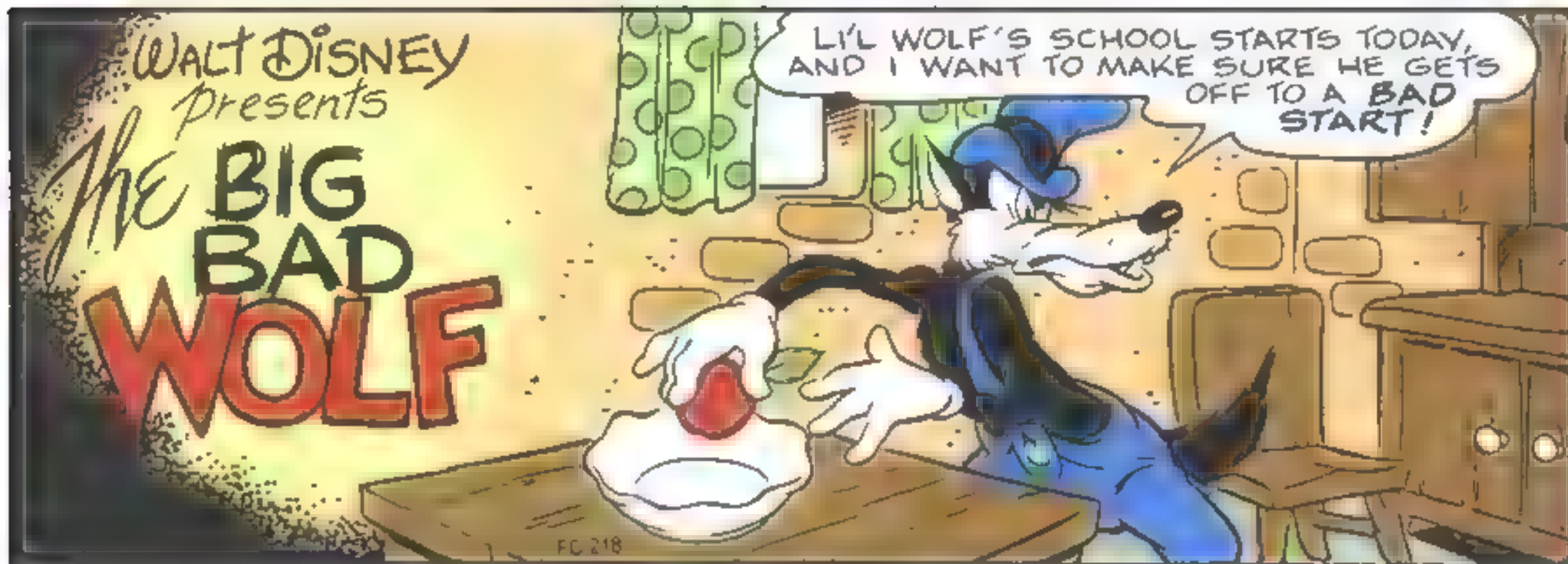
The Li'l Bad Wolf story published in **WDC&S** 85 (October, 1947) was the first drawn by Gil Turner. Turner freelanced for Western until 1957, while animating at MGM, Walter Lantz, and UPA. His Li'l Bad Wolf stories, especially those he produced in the Late 1940's and Early 1950's (written by Del Connell, and by Turner himself) are among the best in the series. In them, Zeke Wolf and his son were often joined by such illustrious supporting characters as Mickey Mouse, Donald Duck, Goofy, Black Pete, Pinocchio, Dumbo and Bongo the circus bear. Brer Bear moved from Uncle Remus and the forests of Georgia to join Zeke and his son in the woods of "Disneyville" as a regular supporting character. In the 1950s, the Li'l Bad Wolf was also seen in three Four Color one-shots, and in such seasonal giants as **Christmas Parade** and **Vacation Parade**. During 1948-1957, other artists alternated with Turner, including Din Gunn, Harvey Eisenberg, Ken

Champin, Jack Bradbury, and Pau Murry. In August, 1956, the Li'l Bad Wolf became a regular back up character in Mickey Mouse (#49 onwards), and a year later his adventures in **WDC&S** were discontinued. Bradbury and Murry drew most of these stories, which were written by Carl Faiberg, Vic Lockman, and Nick George. From May, 1961 until September, 1964, The Li'l Bad Wolf once again started in **WDC&S**. The April, 1965 issue of Mickey Mouse (#100) marked his last regular appearance in American comic book stories for quite a while. He was sporadically featured in **WDC&S** from 1977-84 (with art by Pete Arvarado and Cliff Voorhees, among others, and again in 1991 (#581, with story and art by William Van Horn).

In December, 1963, The Li'l Bad Wolf made his only appearance in the syndicated strips, beautifully drawn by Floyd Gottfredson for that year's "The Little Pigs' Christmas Story." Earlier in 1963, Li'l Bad Wolf stories started being produced by Western Publishing and by the Disney Studios, to be published almost everywhere in the world but in the United States. These were drawn by, among others, Jack Bradbury, Fred Abranz, Jim Fletcher, and Glenn Schmitz.

Foreign artists were also involved in this overseas-oriented production, including the German husband and wife team of Wolfgang and Katifa Schafer, and Piet Wijn and Jan Steeman, Dutch artists from the Toonder Studio in Amsterdam. Among the best Li'l Bad Wolf artists around the world have been Giovan Battista, Carpi and Romano Scarpa (Italy), Primaggio Mantovi (Brazil), Dick Matena (The Netherlands), and Julio Ramos (a Spaniard who draws for the Danish Egmont Publishing Group). In France, the character has had a whole monthly comic devoted to him (**P'tit Loup**) since 1989, with nice (if simple stories drawn by a Spanish artist, Isabel Penaiva. Thus, a half-century after his first appearance, The Li'l Bad Wolf is still alive and well, and still driving mad his poor father, who is still hoping that, one day or another, his son may change his mind and follow the "straight and narrow path" of orthodox wolfiness.





WALT DISNEY'S
TREASURY of
CLASSIC TALES

THE
Sword IN THE **Stone**

In an England without a King, young Wart learns about life from Merlin the magician, who turns him into different animals to gain a new perspective. As a squirrel, he has learned the importance of gravity and the power of love.

BREFT, BEWILDERED, THE GIRL SQUIRREL GAZES AFTER WART AND THE WIZARD, NOT REALIZING SHE HAS HELPED THE BOY TO LEARN A VALUABLE LESSON...



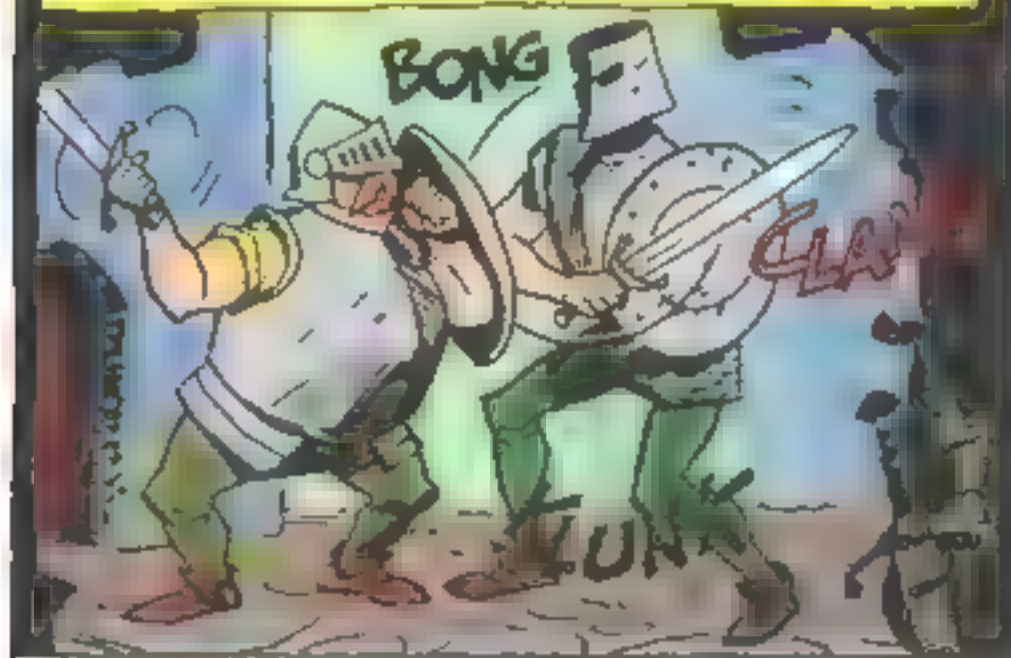
...AND SO YOU SEE LAD, GRAVITY IS THE FORCE THAT PULLS US DOWNWARD...



...AND LOVE IS THE FORCE THAT LIFTS US UP,



WHILE SIR ECTOR PREPARES HIS SON KAY TO VIE FOR THE VACANT THRONE OF ENGLAND...



...MERLIN PROCEEDS WITH WART'S EDUCATION...

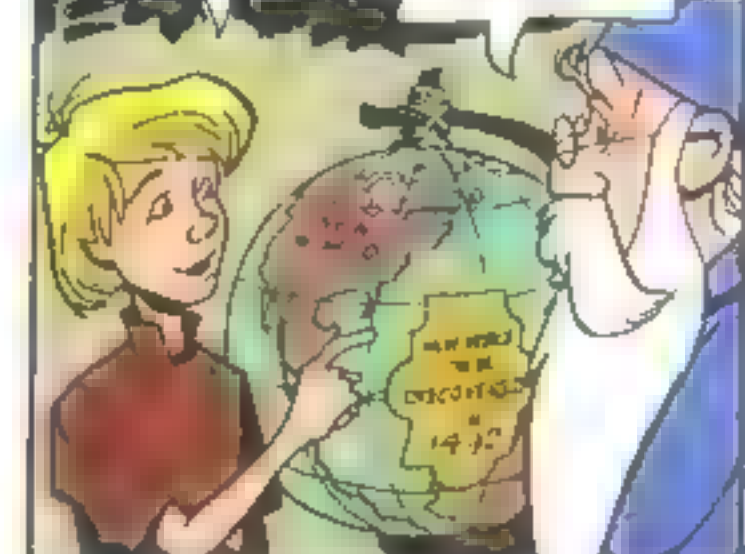


YOU SEE, BOY, YOU MUST GET RID OF THESE MEDIEVAL NOTIONS, AND CLEAR THE WAY FOR NEW IDEAS



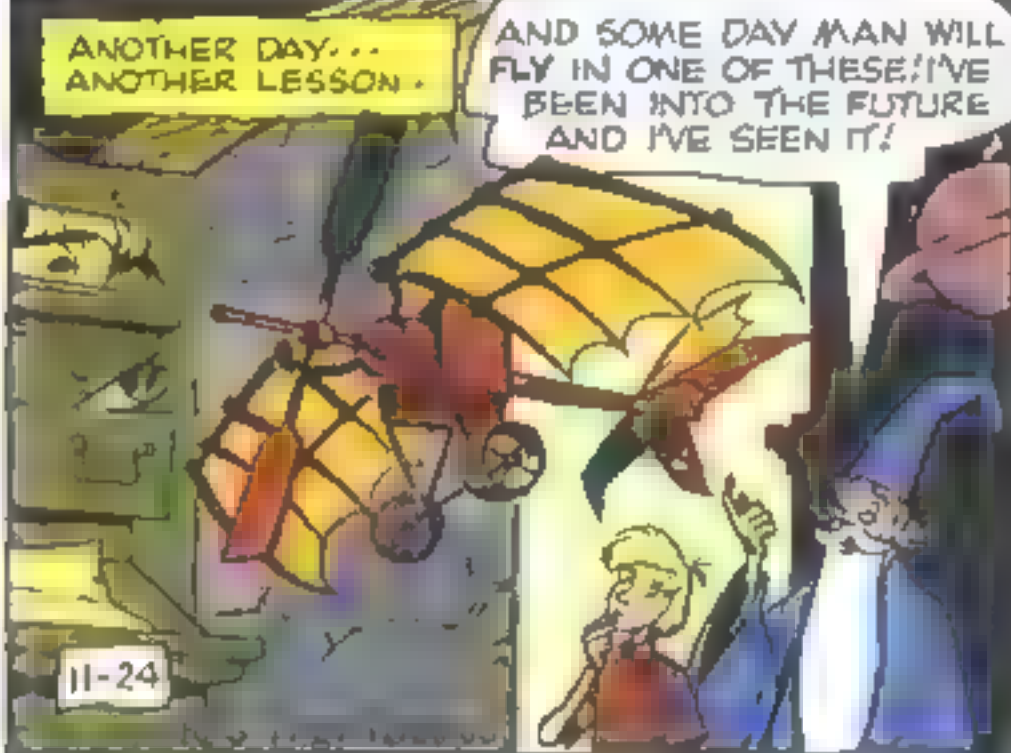
YOU MEAN THE WORLD WILL BE ROUND SOME DAY..?

NO! NO! IT'S ROUND NOW BUT MAN WON'T DISCOVER THIS FOR CENTURIES TO COME!

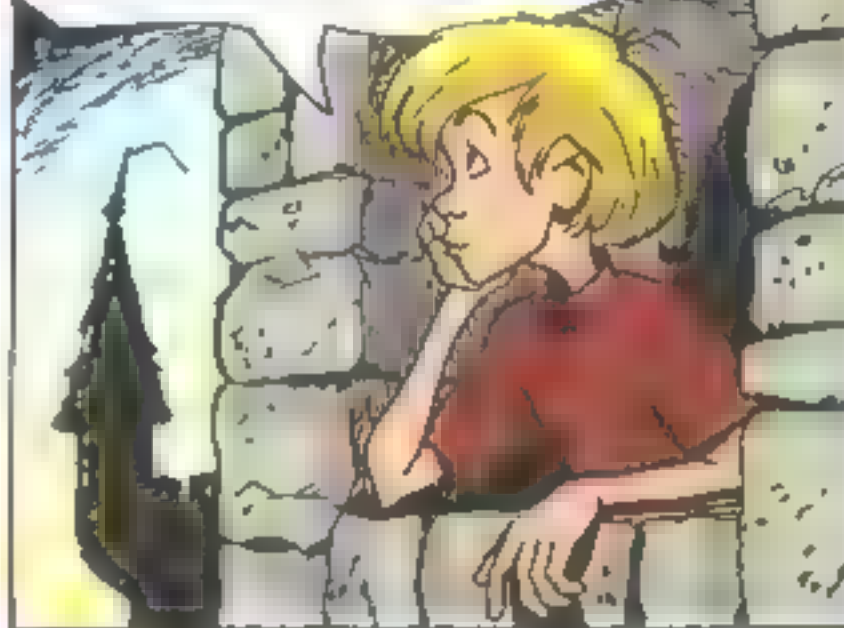


ANOTHER DAY... ANOTHER LESSON...

AND SOME DAY MAN WILL FLY IN ONE OF THESE! I'VE BEEN INTO THE FUTURE AND I'VE SEEN IT!



I'VE DREAMED OF FLYING... OF BEING A BIRD... SOARING HIGH OVER EVERYTHING...



THE MAGICIAN SMILES MYSTERIOUSLY, RAISES HIS WAND, AND...

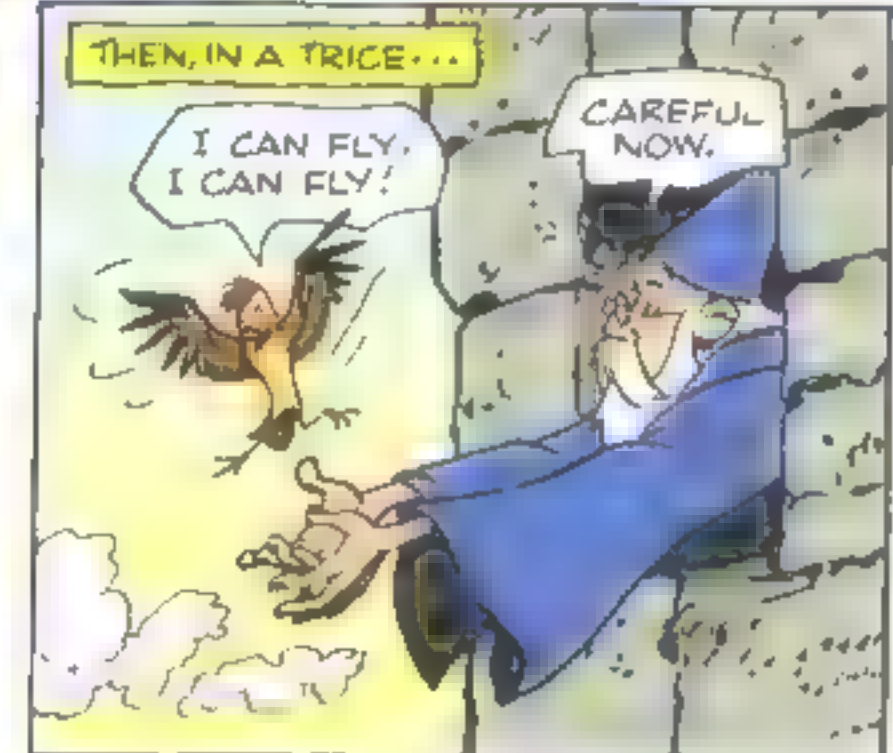
...AVIS, AVITI, AVITEM... PRESTODIG TONIUM.



THEN, IN A TRICE...

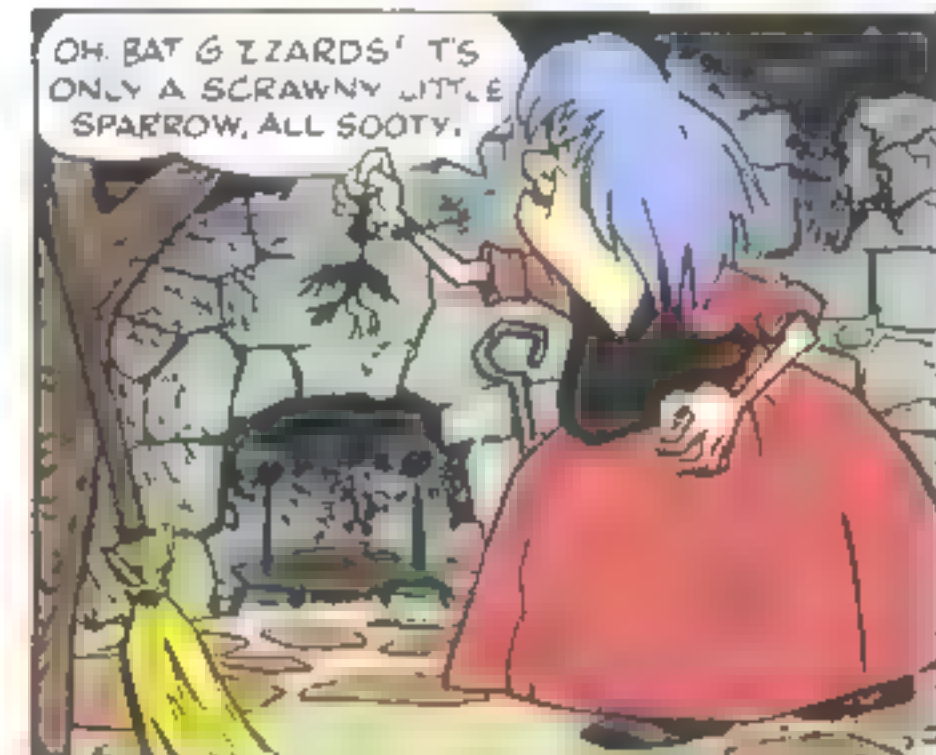
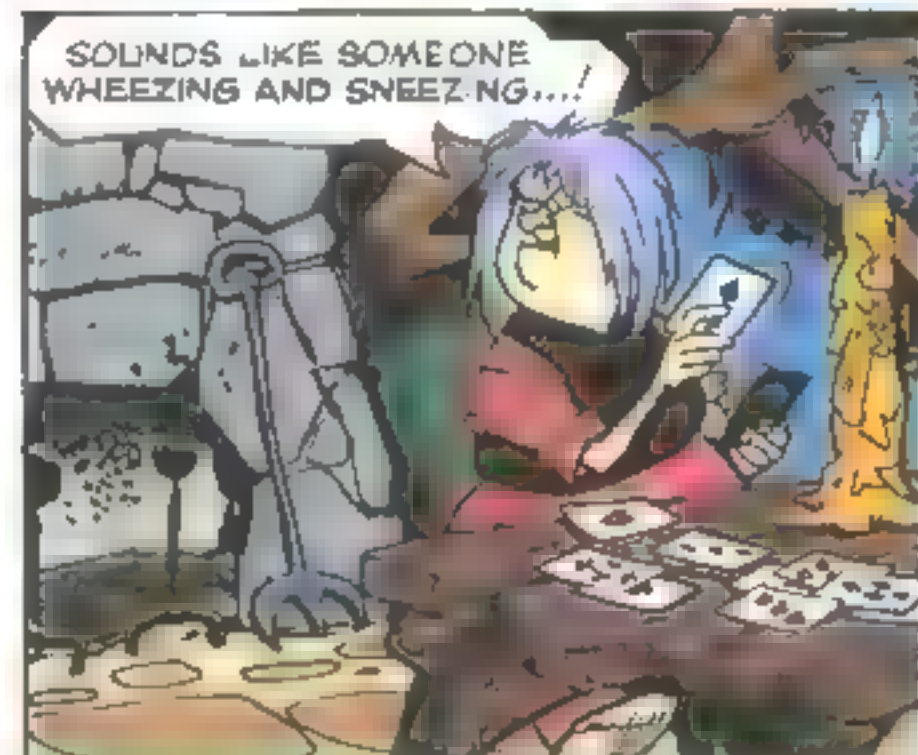
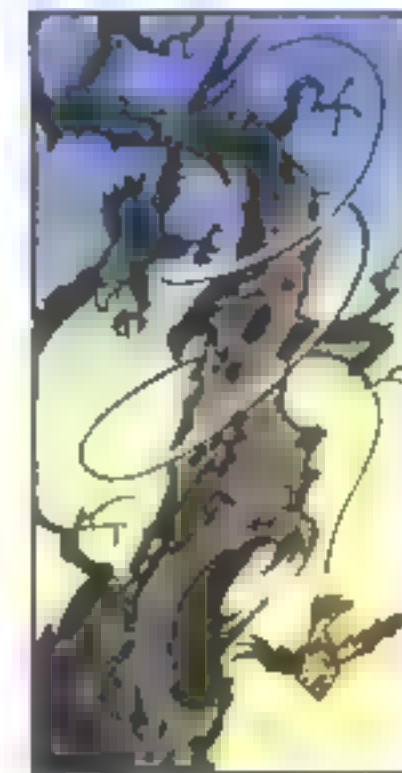
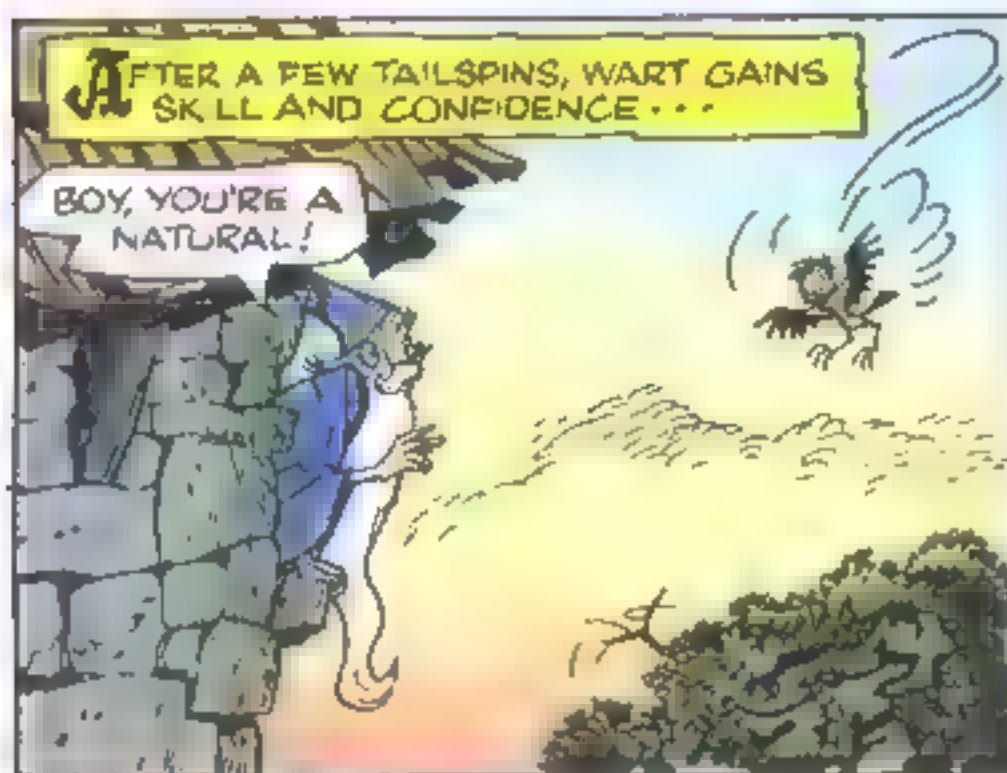
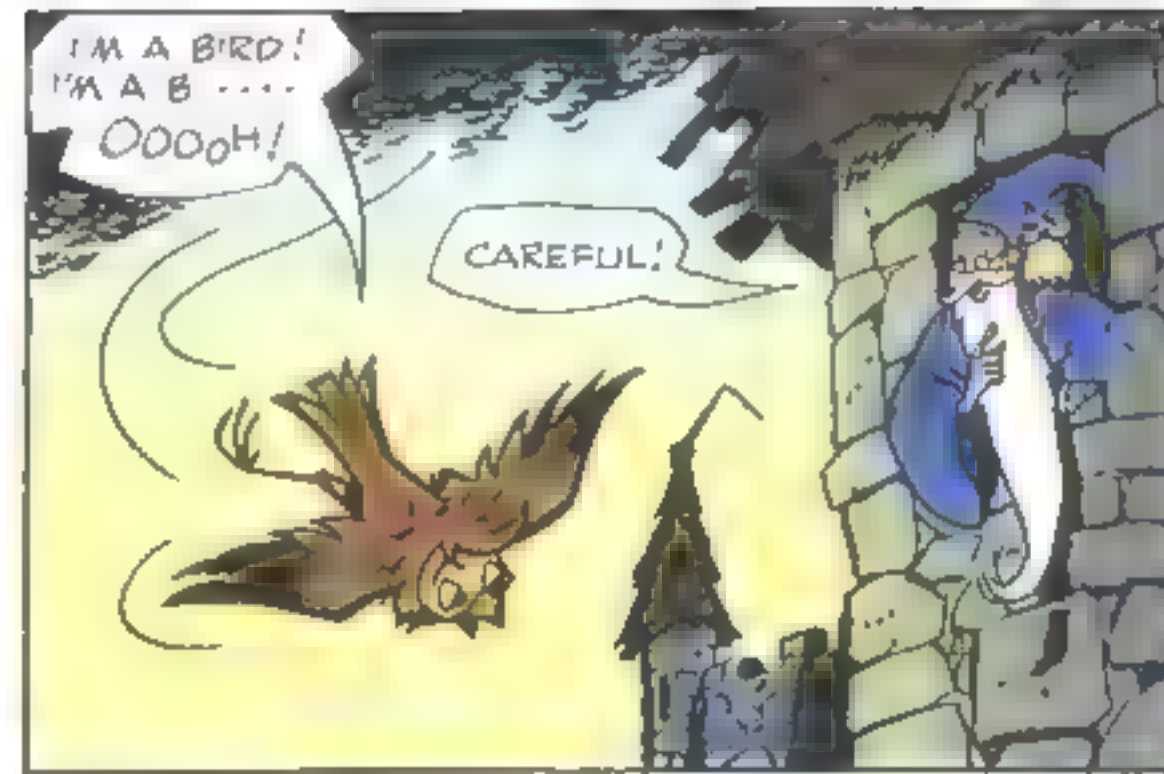
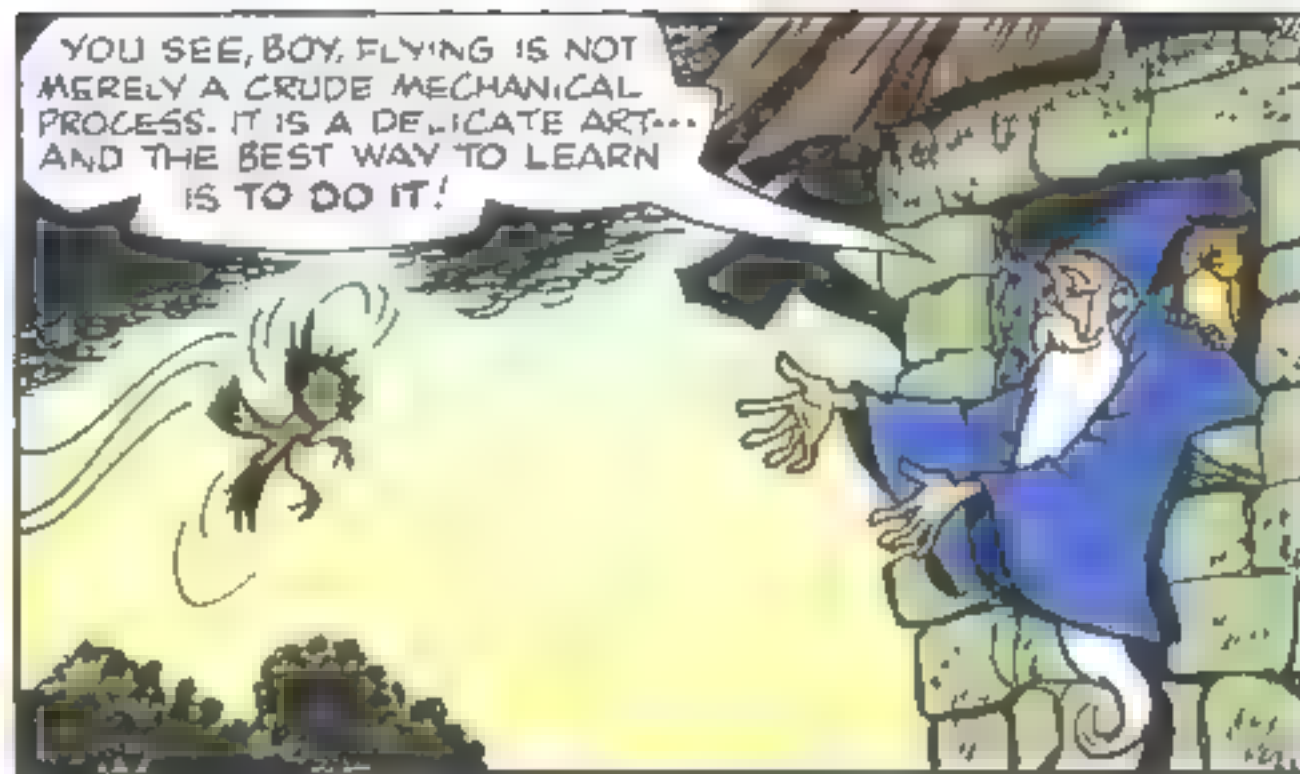
I CAN FLY. I CAN FLY!

CAREFUL NOW.



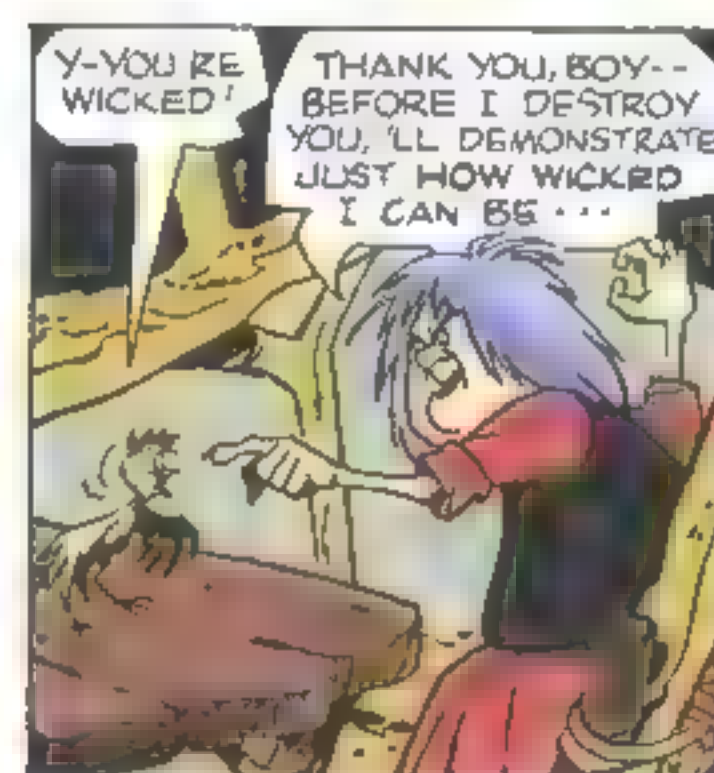
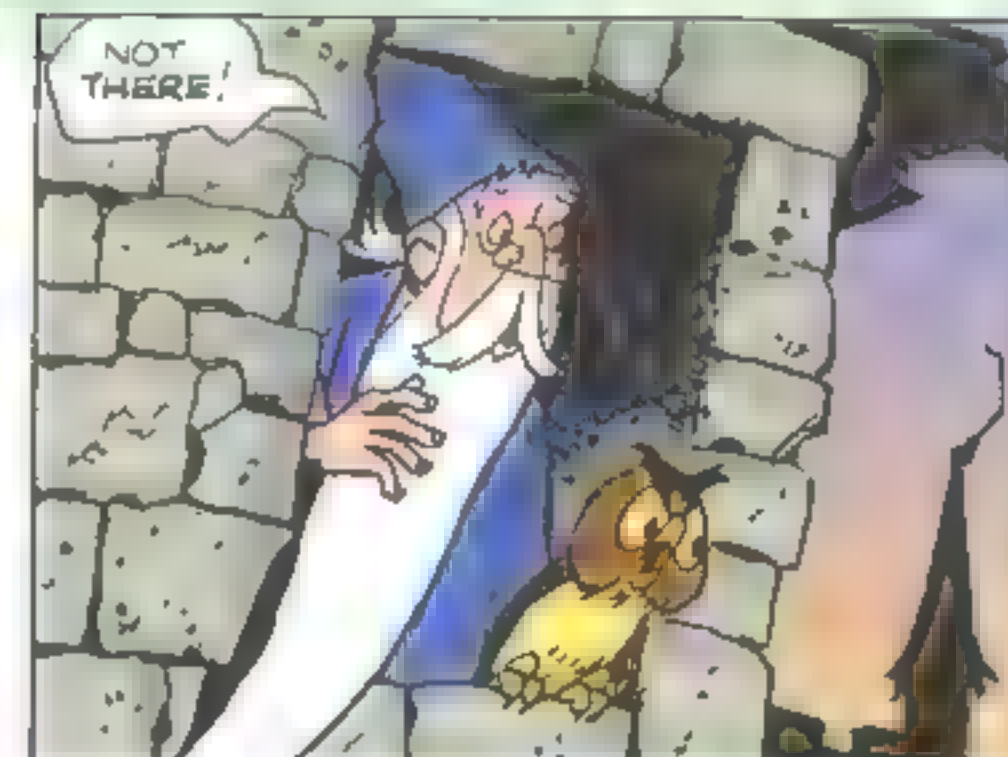
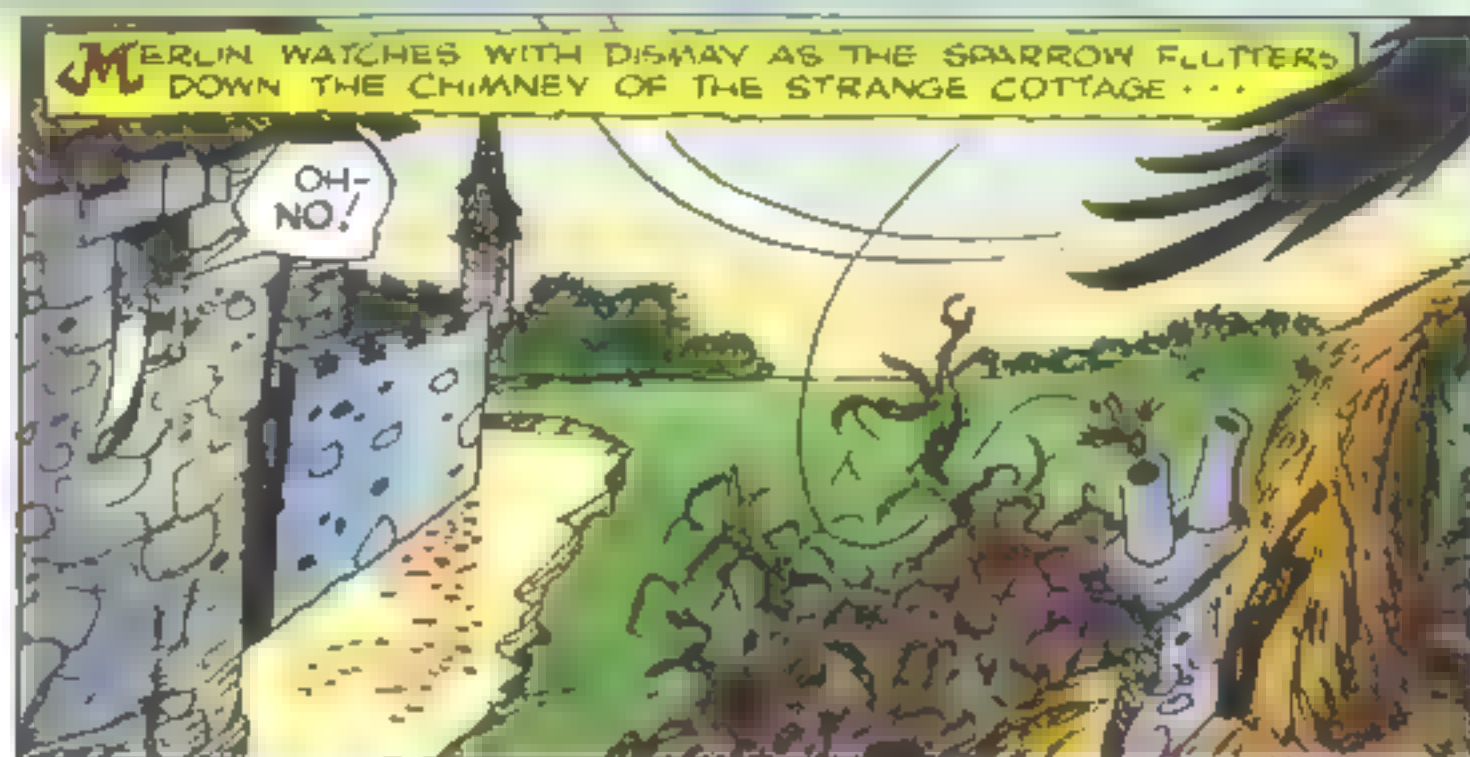
WALT DISNEY'S
TREASURY of
CLASSIC TALES

The Sword in the Stone



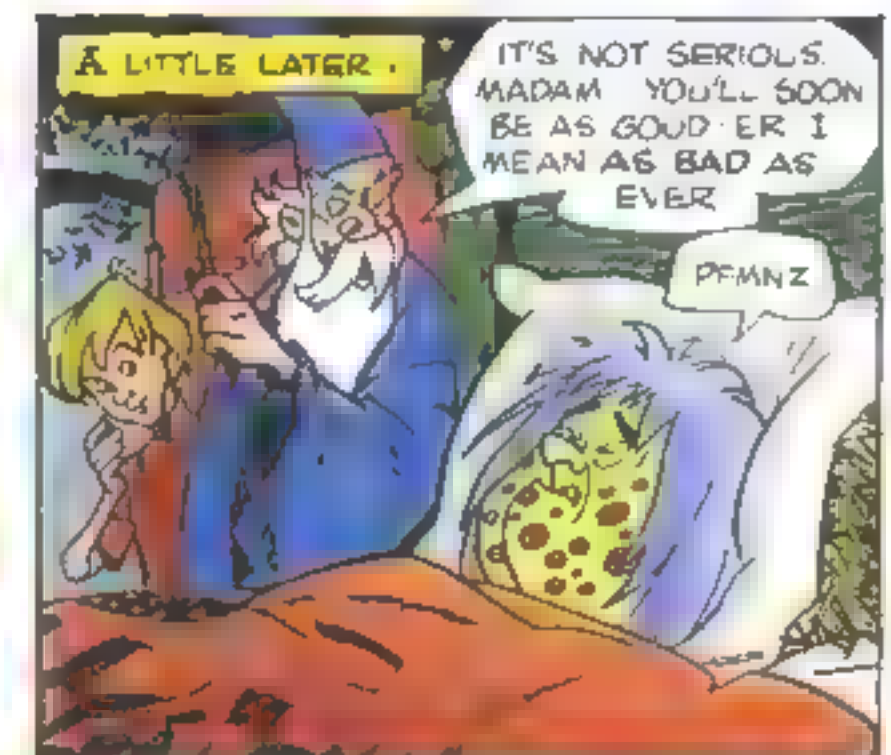
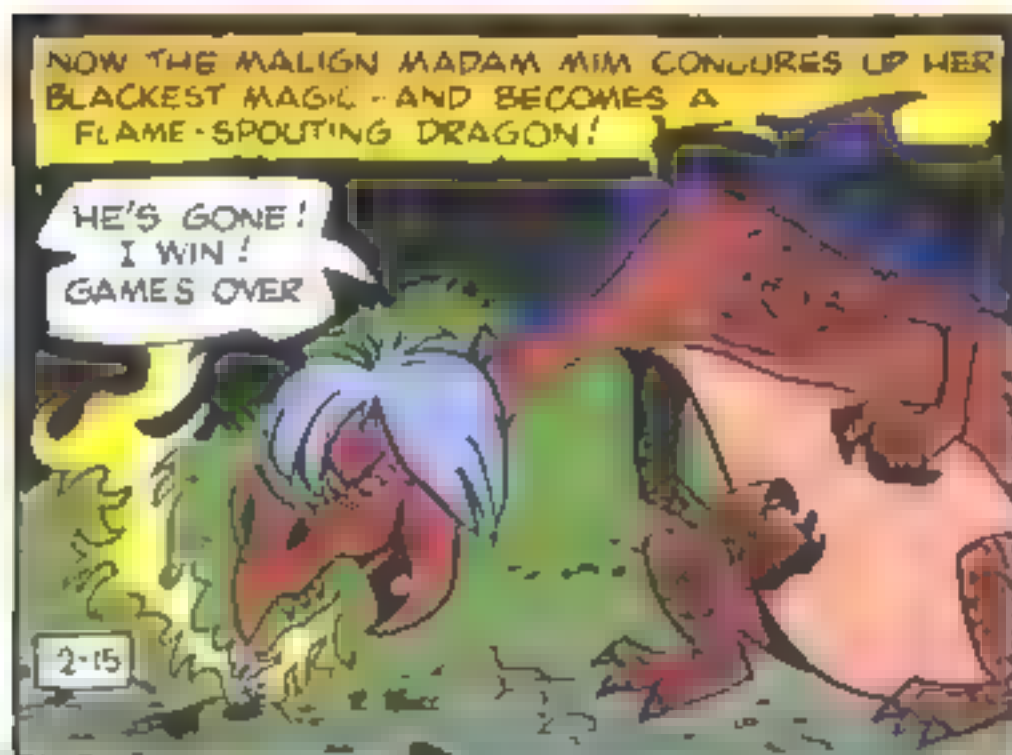
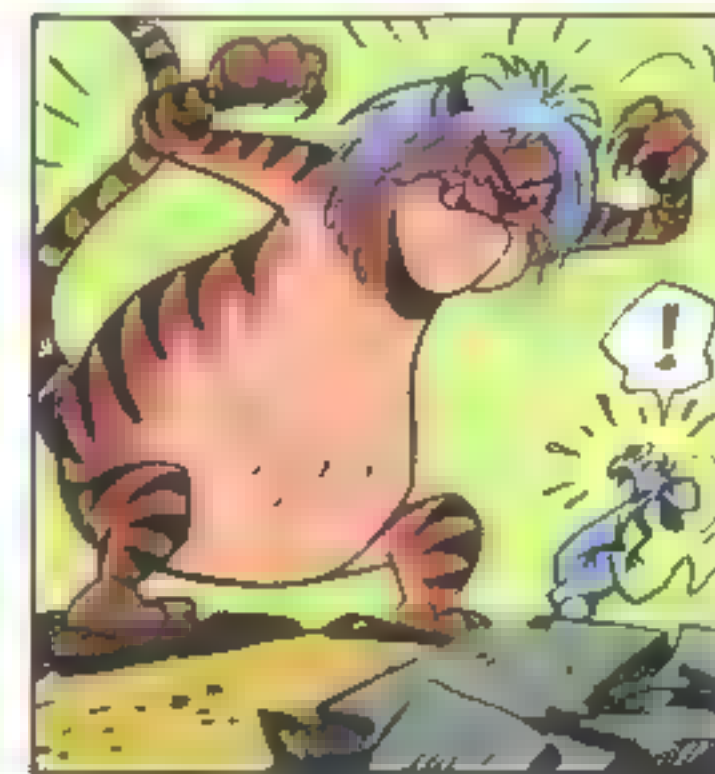
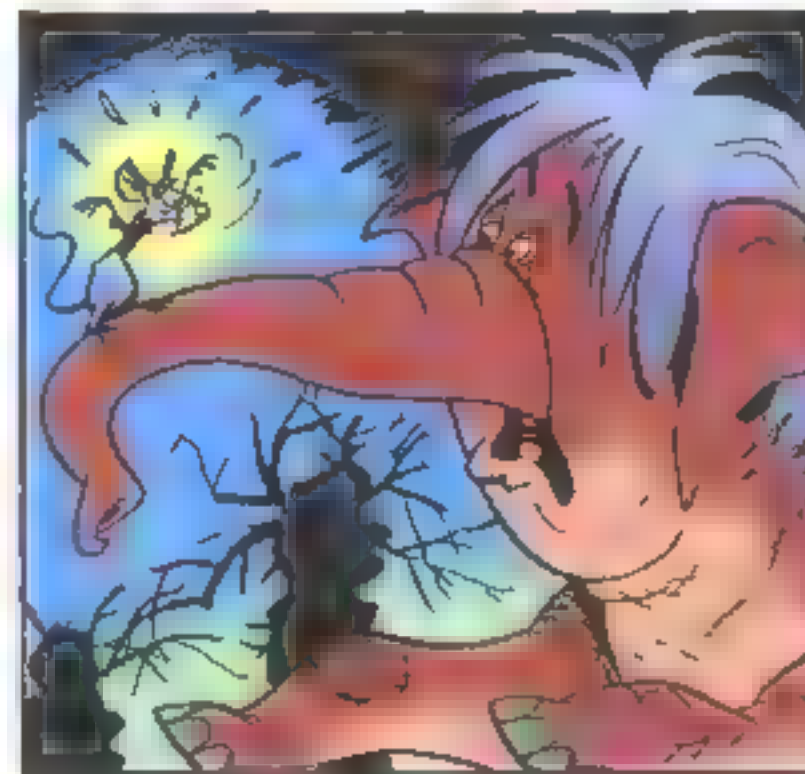
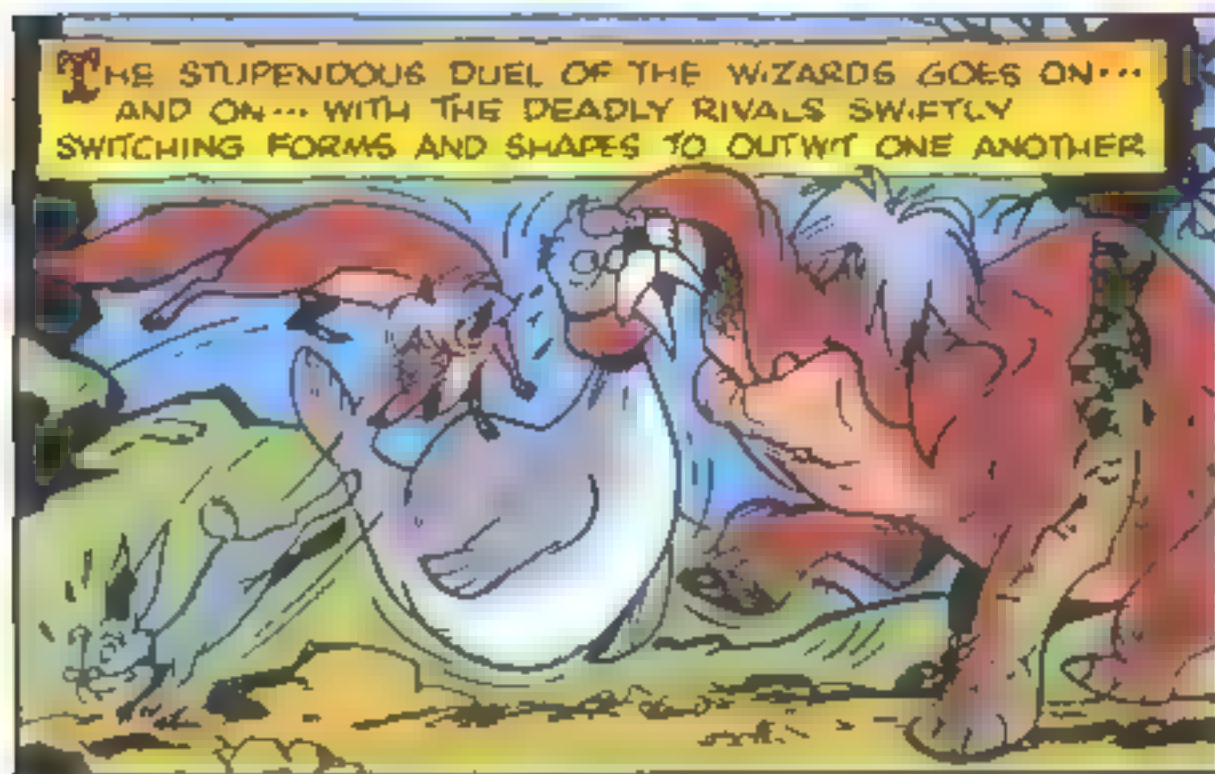
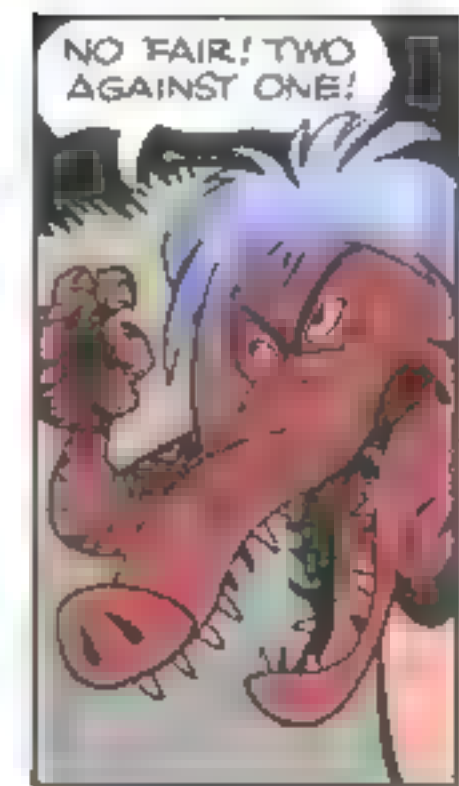
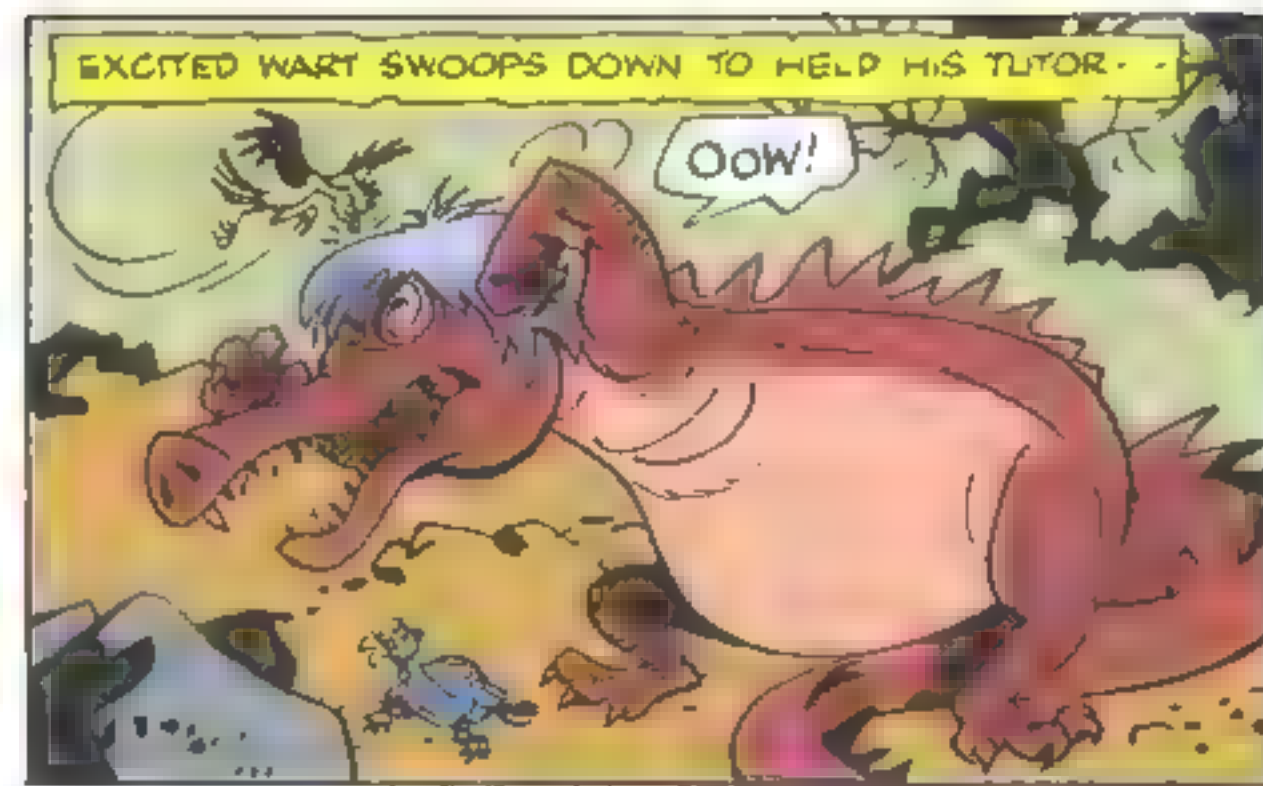
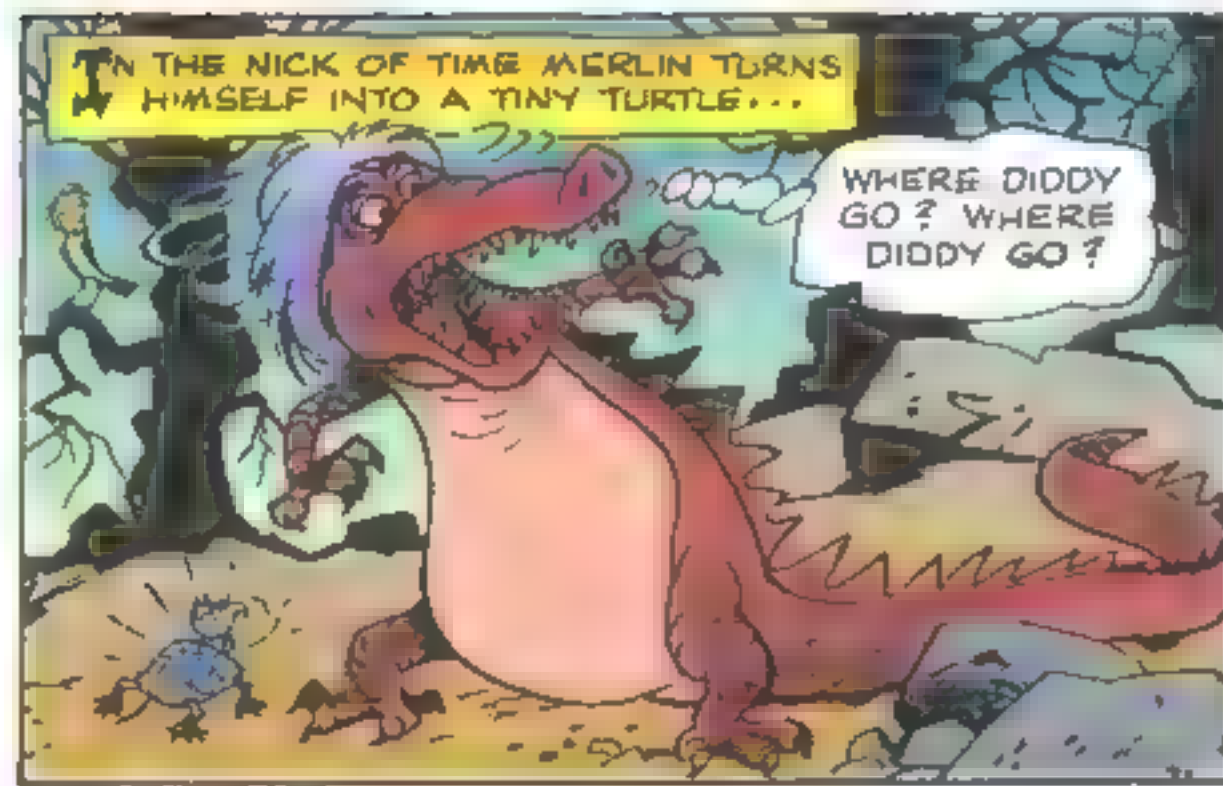
Walt Disney's
TREASURY of
CLASSIC TALES

THE Sword IN THE Stone



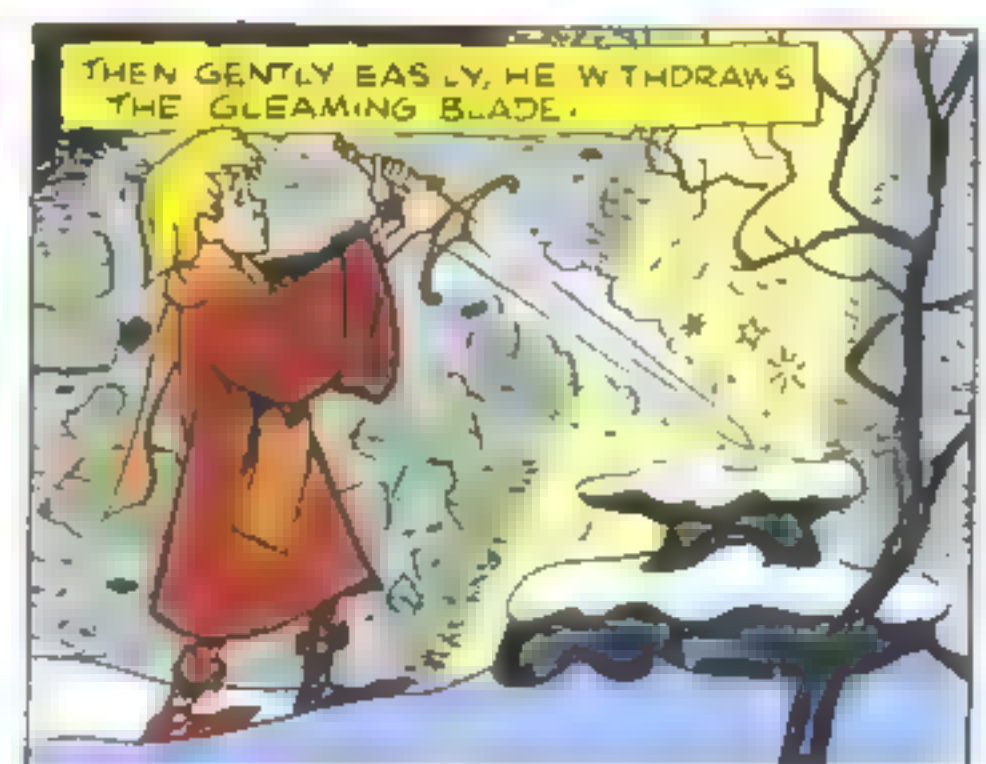
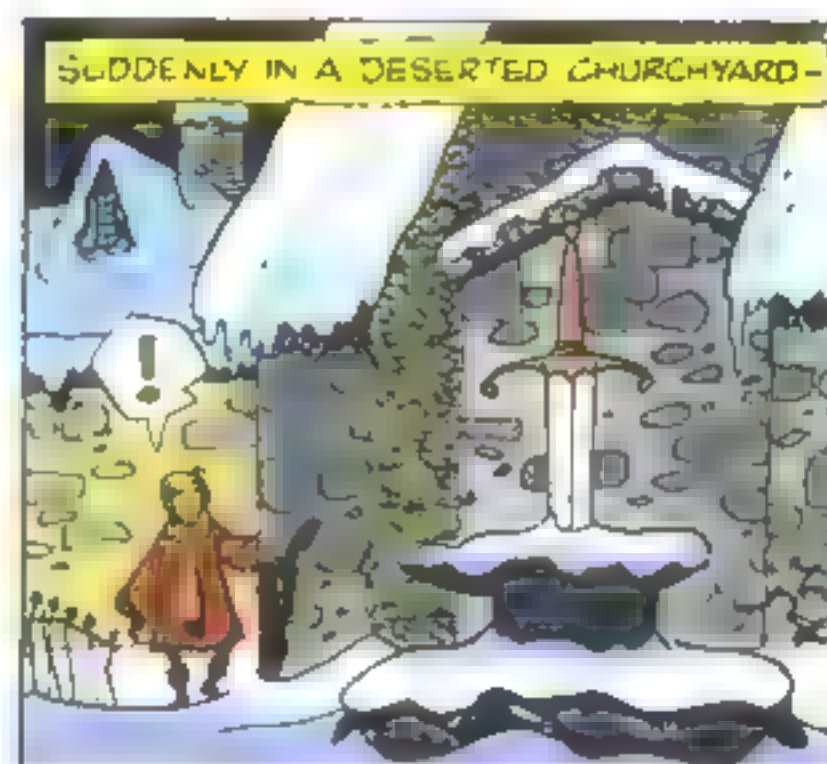
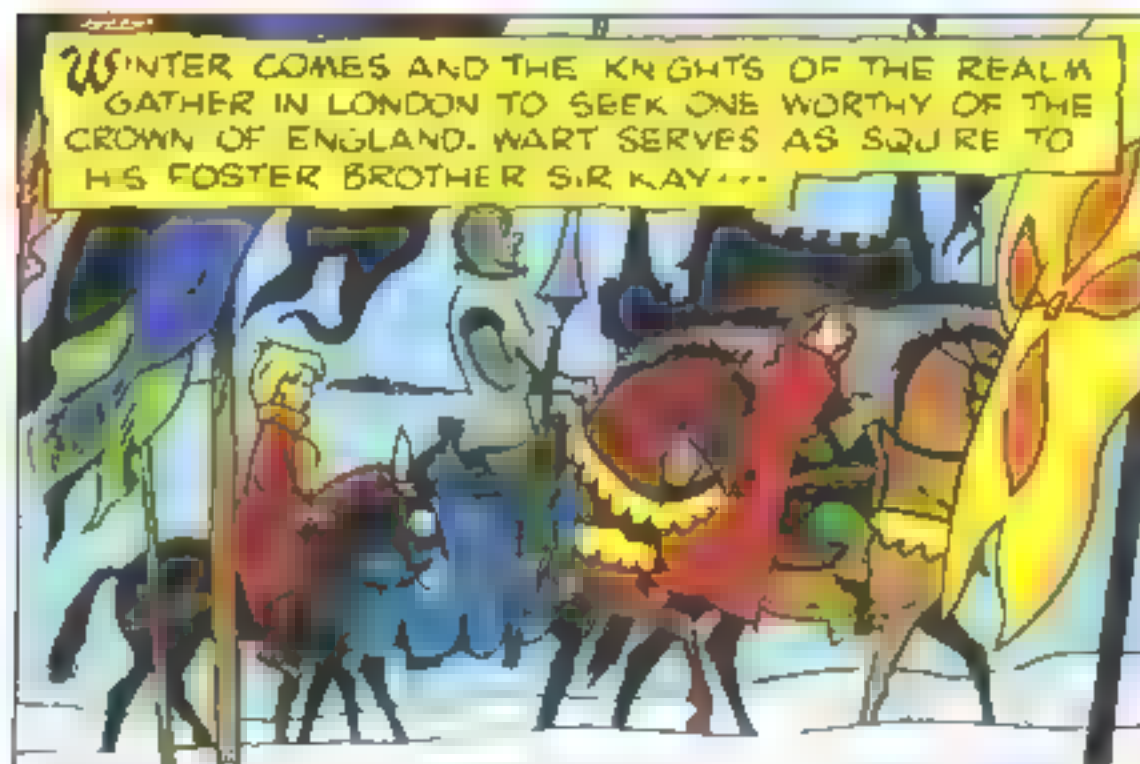
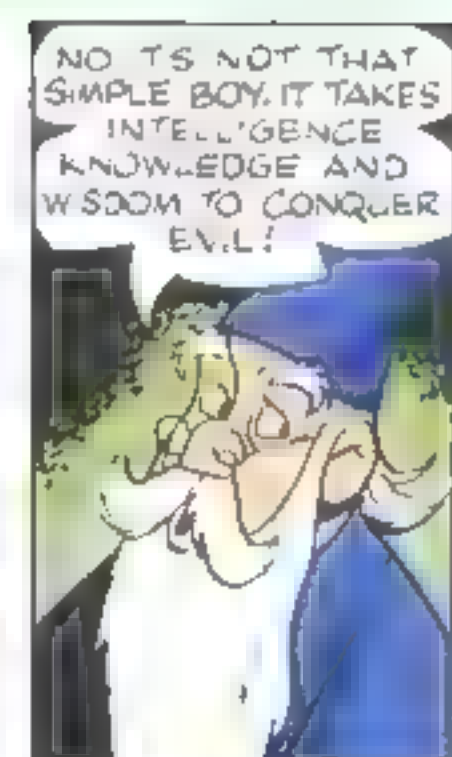
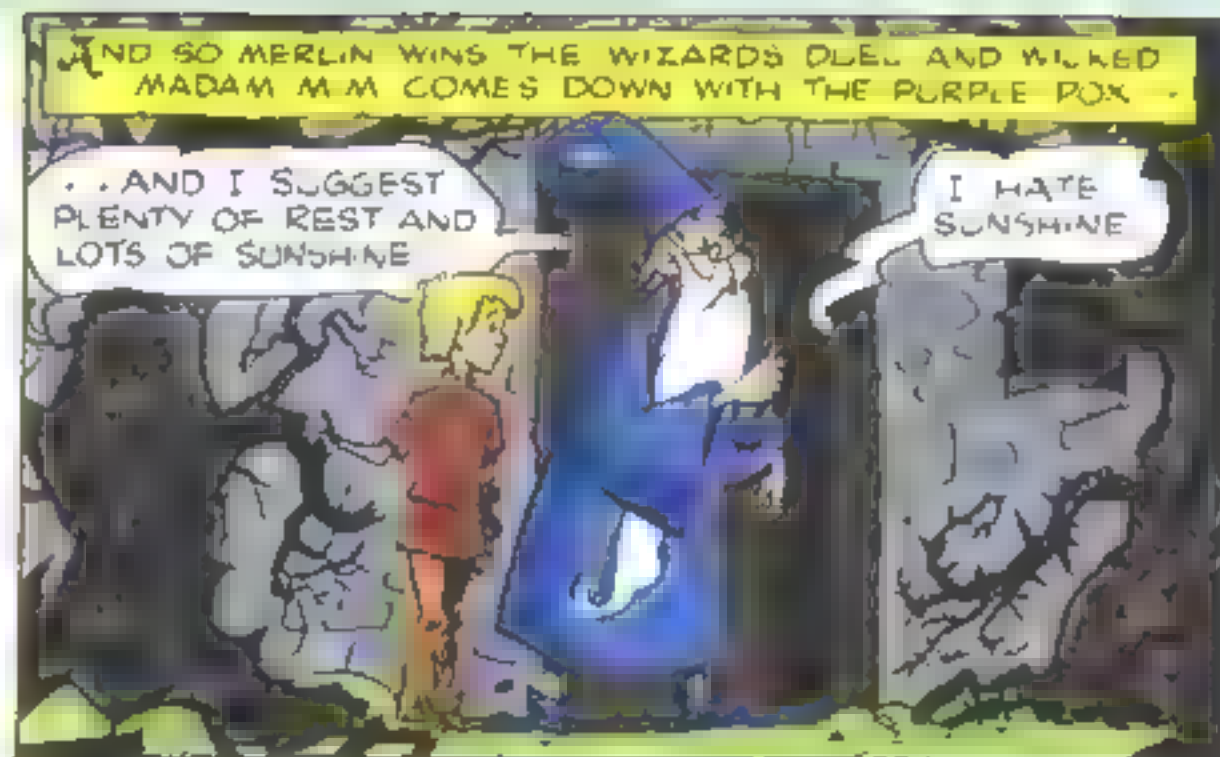
WALT DISNEY'S
TREASURY OF
CLASSIC TALES

THE Sword IN THE Stone



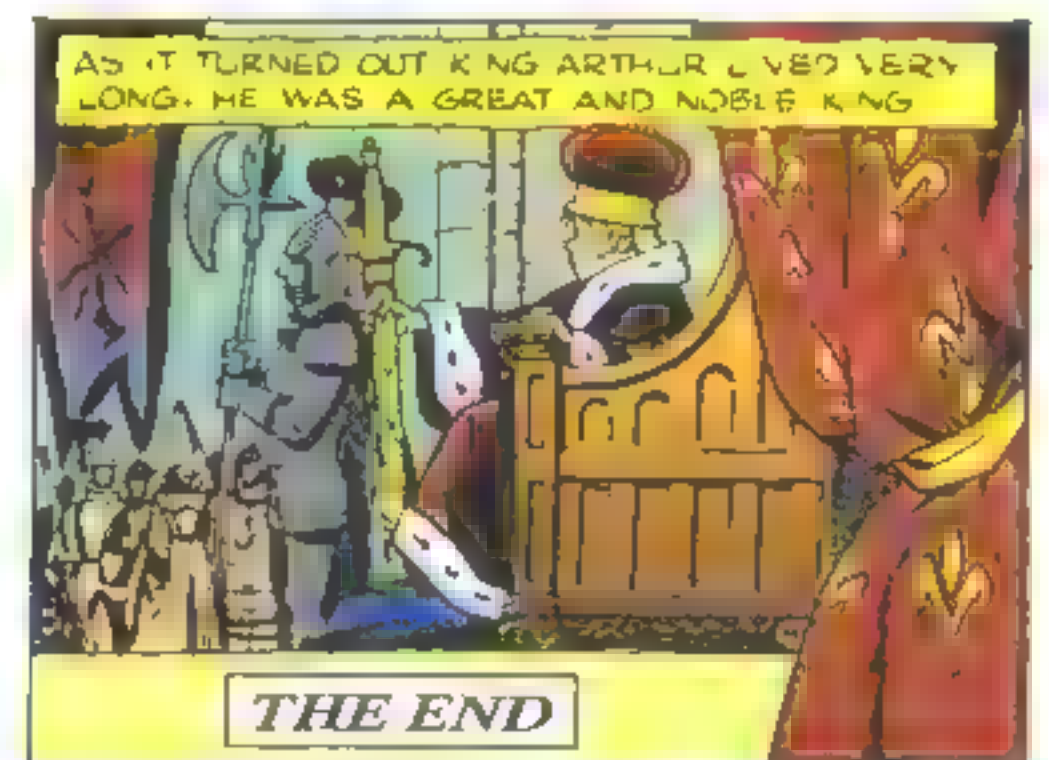
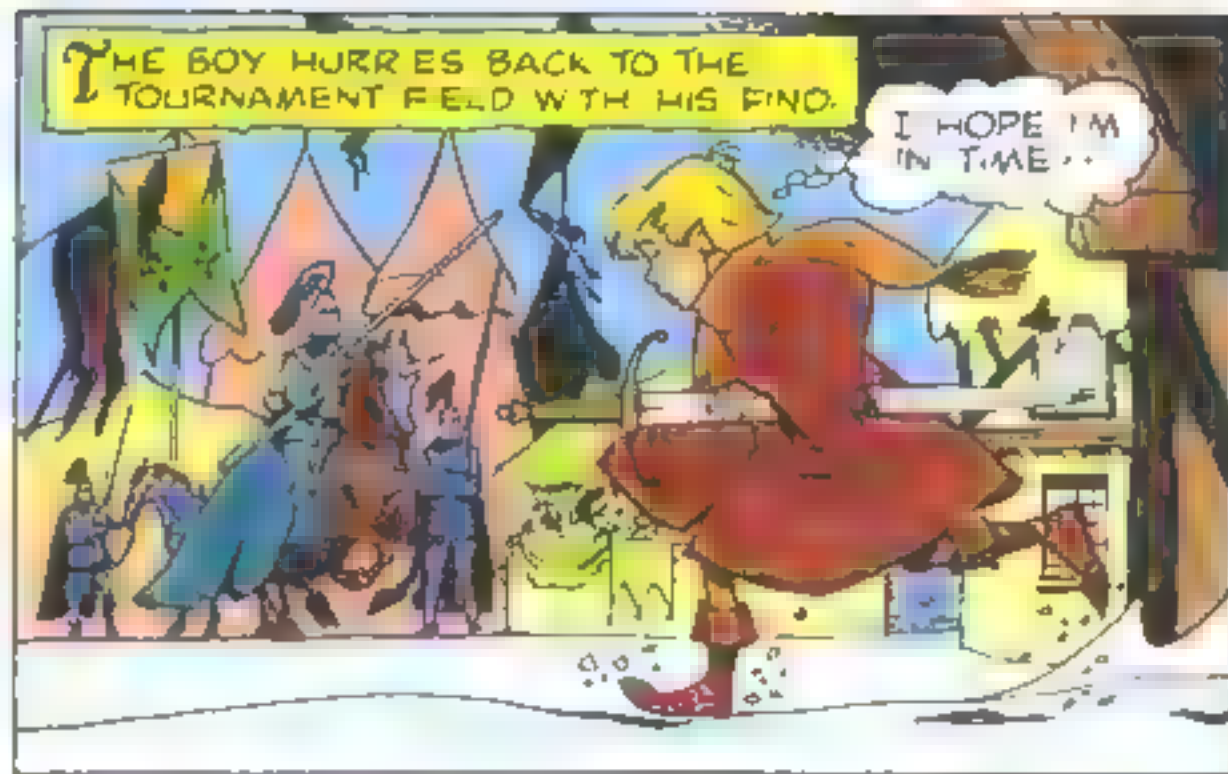
WALT DISNEY'S
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WALT DISNEY'S
TREASURY OF
CLASSIC TALES

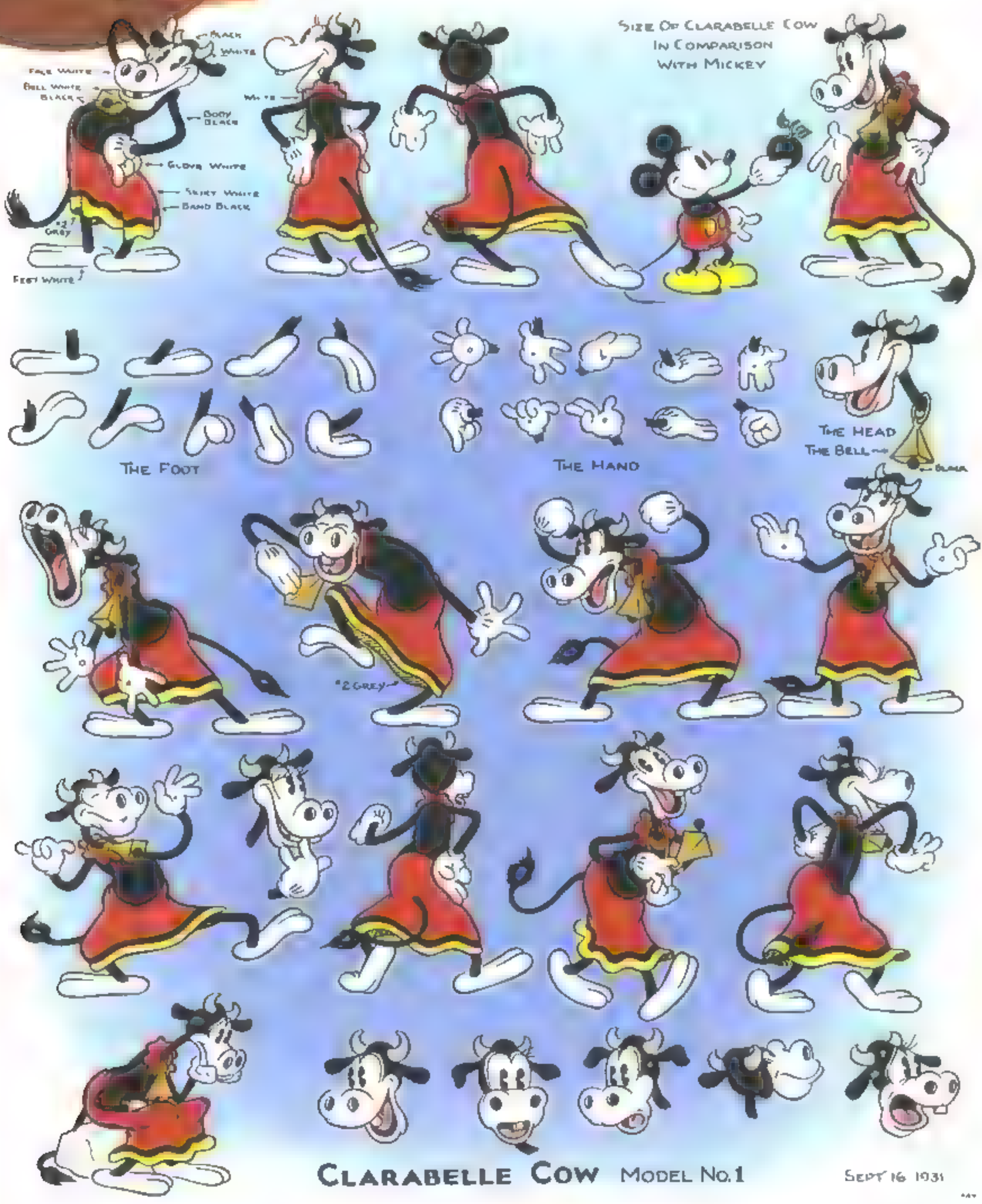
THE Sword IN THE Stone



CLARABELLE COW MODEL NO. 1

This extremely early Disney Studio standard character model sheet is a rare example in that it is dated, and also in that it was printed rather than duplicated by some other cheaper and more expedient method. Model sheets — guides to animators and other artists on how to draw specific figures or props — always have been and are still run off in very limited quantities. By the mid

1930s they were often rushed out in a rough, pasted-up form. Clarabelle Cow, one of Mickey's original gang, was perceived in 1931 as more important than she was to become later. This impressive Model No. 1, dated September 16, 1931, is reproduced from a copy found in the estate of idea man and conceptualist, Ferdinand H. Horvath. Color has been added



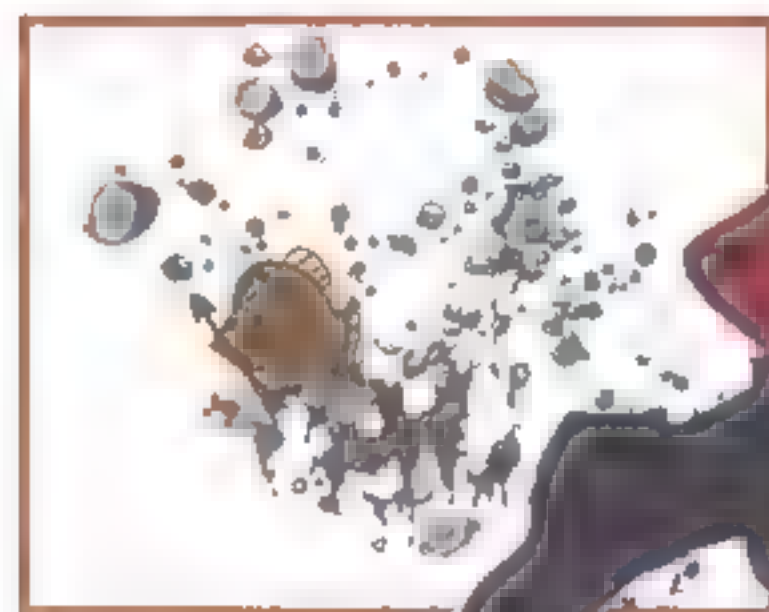
Gladstone readers are offered a piece of history from Walt Disney's *The Sword in the Stone* at an affordable price — a great opportunity to selectively purchase from an inventory of original art cels from the movie. All are in excellent condition and each represents one of several available similar images (unless noted), which increases your chance of success when you order! All are full-field cels, the dimensions (WxH) listing their approximate image sizes.

1. Kay, Wart's foster brother, who his father hopes will win the vacant throne of England. 2. As a lesson, Merlin turns Wart into a fish and he learns he has to defend himself. Moat debris on a second backing cel. 3. Wart — whose real name is Arthur — becomes King Arthur! 4. Sir Pelinore about to make a point. 5. The wicked sorceress, magnificent, marvelous, mad Madam Mim! 6. Merlin's companion owl, Archimedes, whose feathers have been ruffled, it appears! 7. Future King (Wart) with Sir Ector in his castle. 8. Large image of Merlin the Magician, who becomes the Future King's tutor.

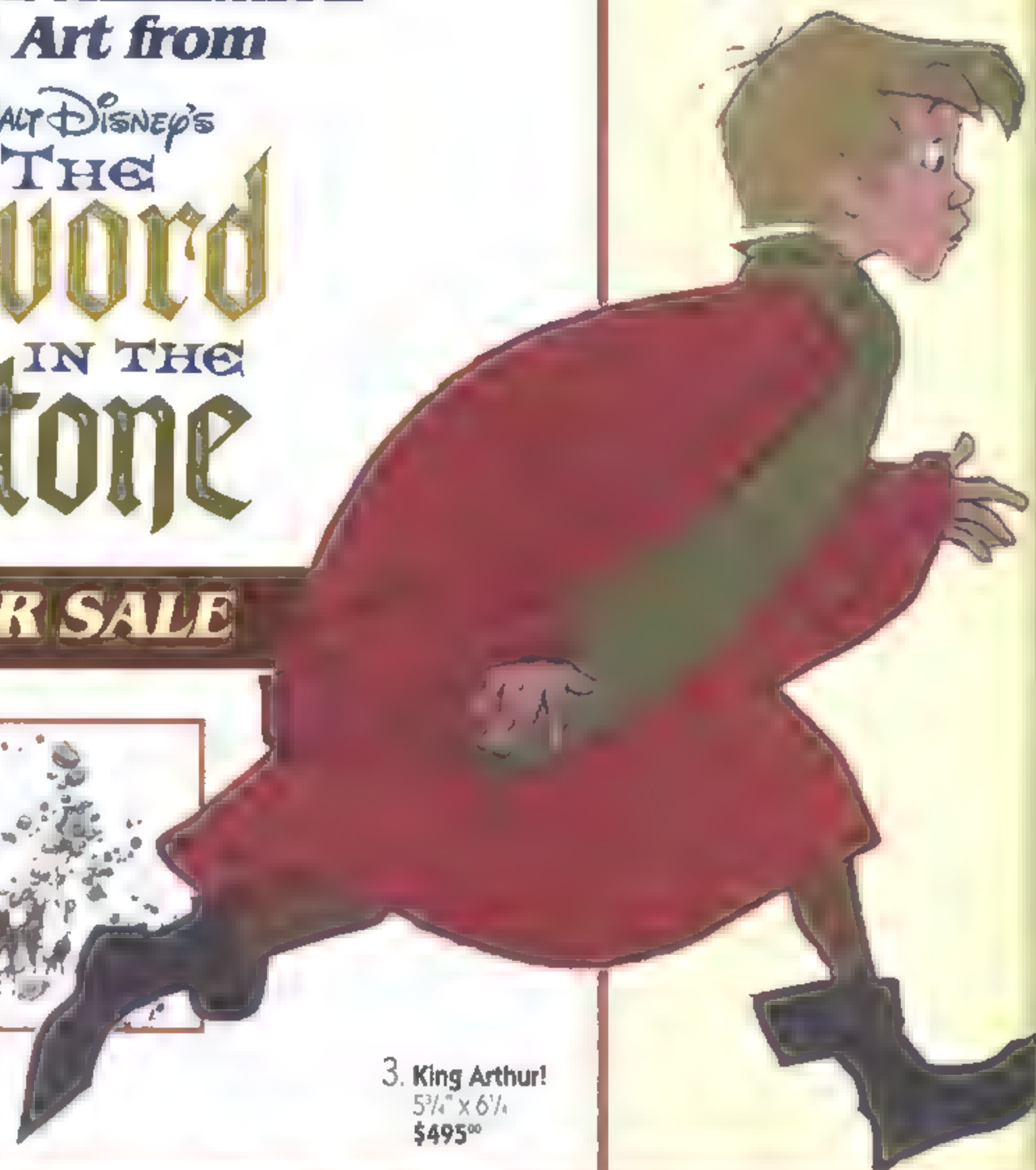
Original Animation Cel Art from

WALT DISNEY'S THE Sword IN THE Stone

FOR SALE



2. Wart (as fish)
11" x 10 1/2"
\$295⁰⁰



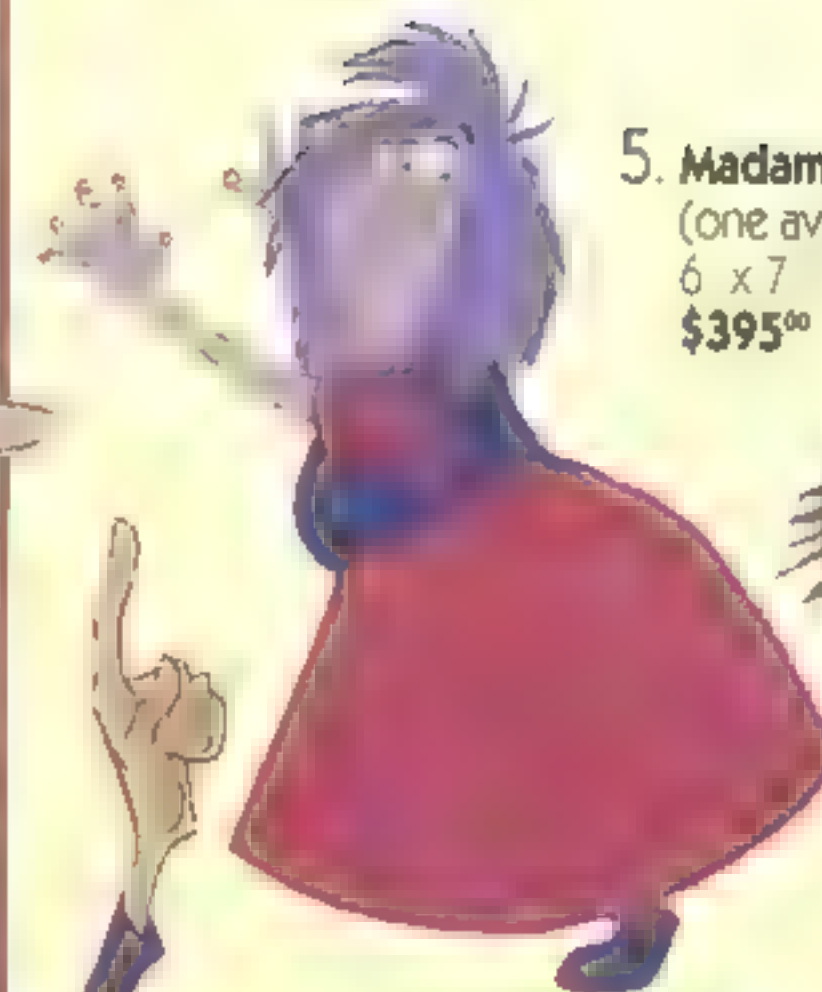
3. King Arthur!
5 3/4" x 6 1/4"
\$495⁰⁰



1. Kay (one available)
3" x 9"
\$250⁰⁰



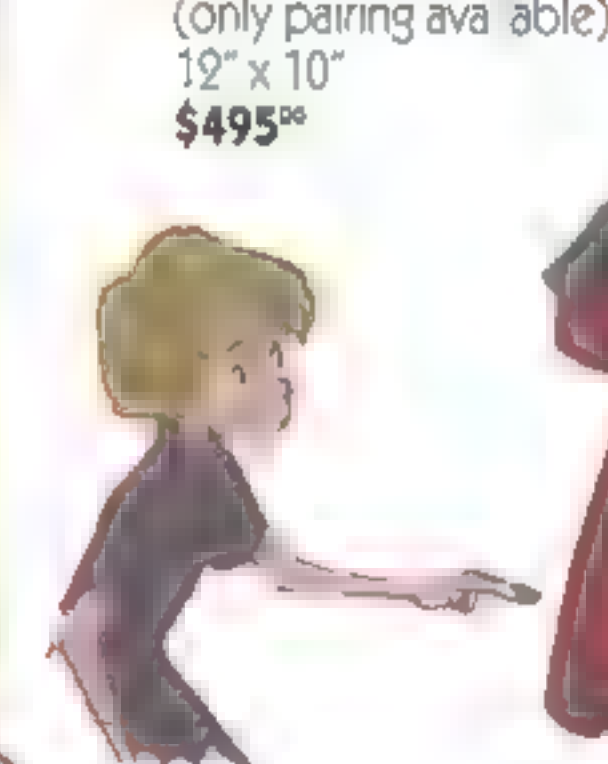
4. Sir Pelinore
7" x 7"
\$200⁰⁰



5. Madam Mim
(one available)
6" x 7"
\$395⁰⁰



6. Archimedes
4" x 3"
\$200⁰⁰



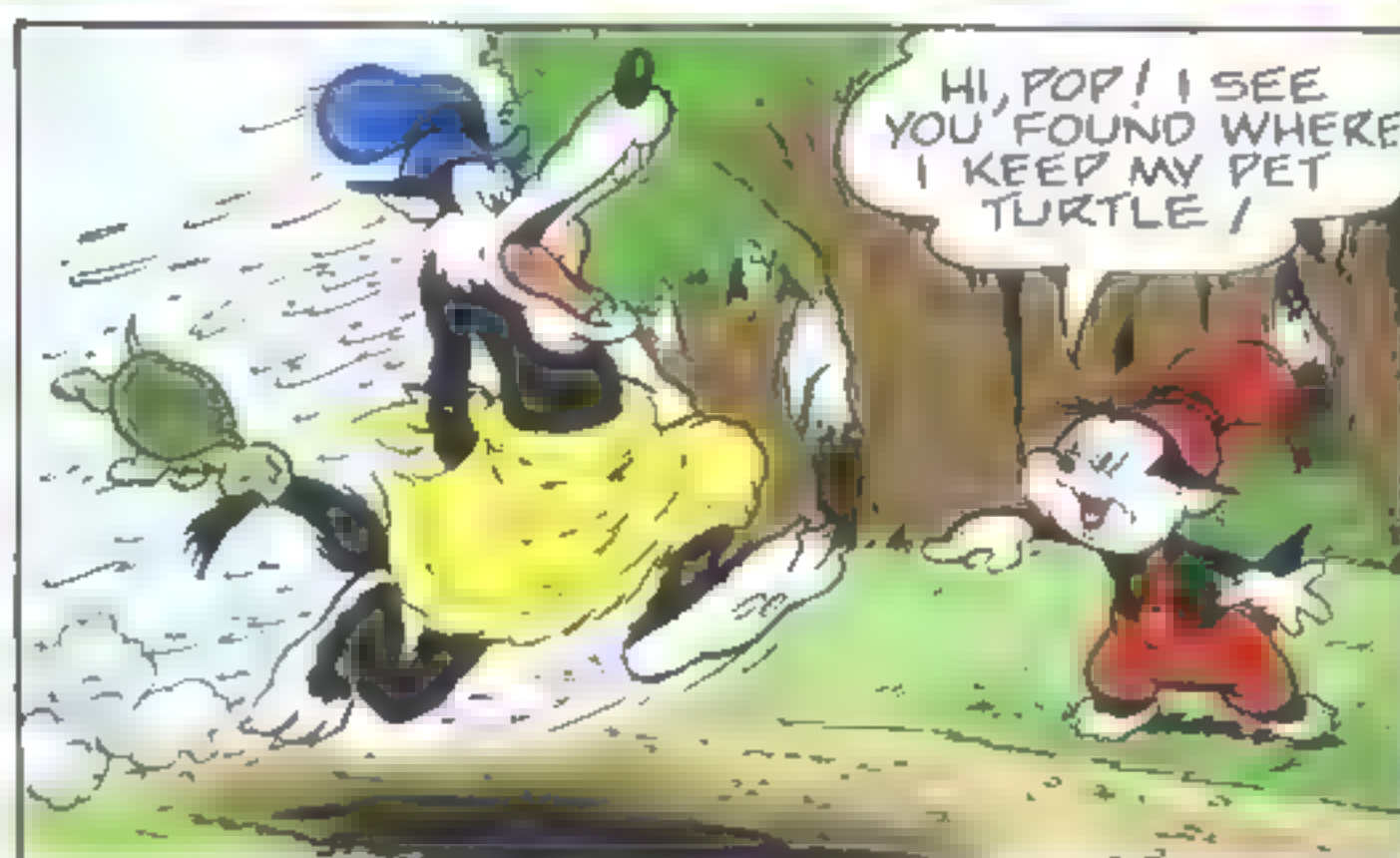
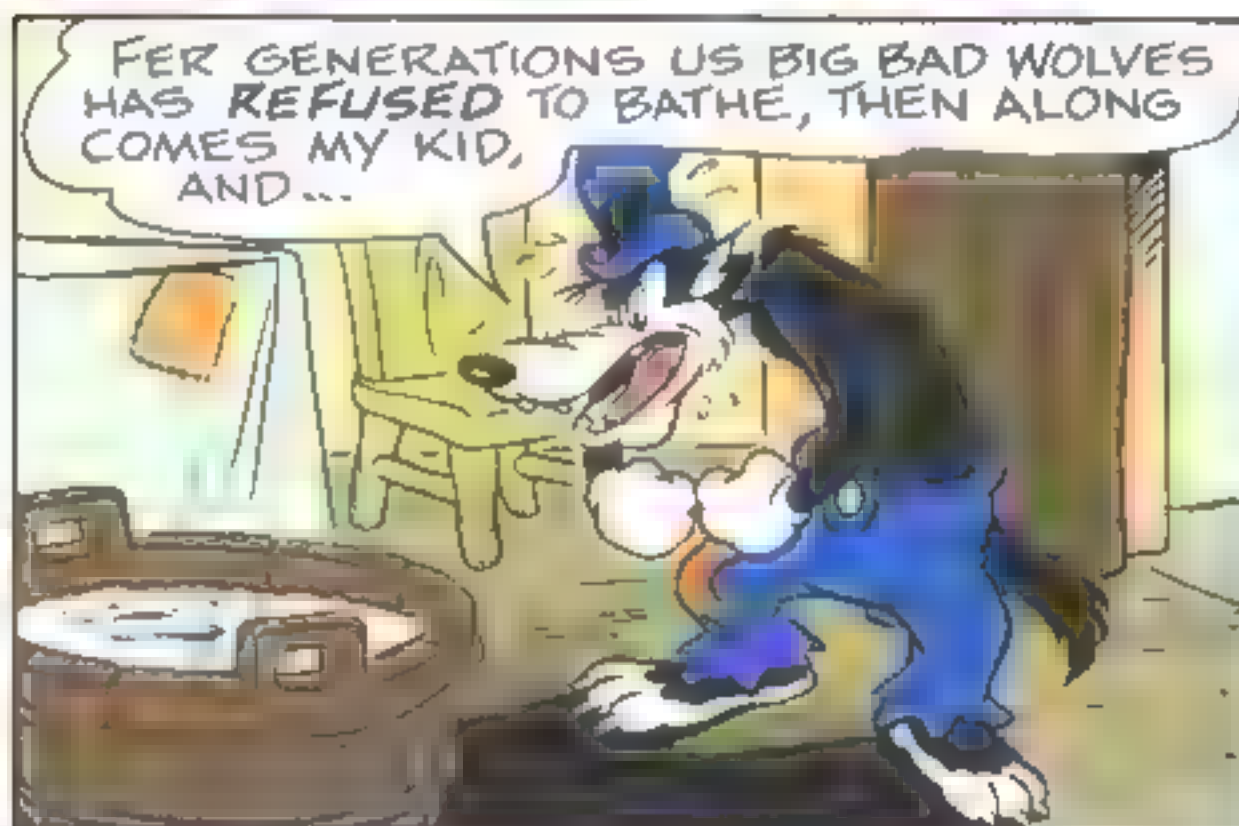
7. Wart and Sir Ector
(only pairing available)
12" x 10"
\$495⁰⁰

8. Merlin the Magician
12" x 9"
\$495⁰⁰



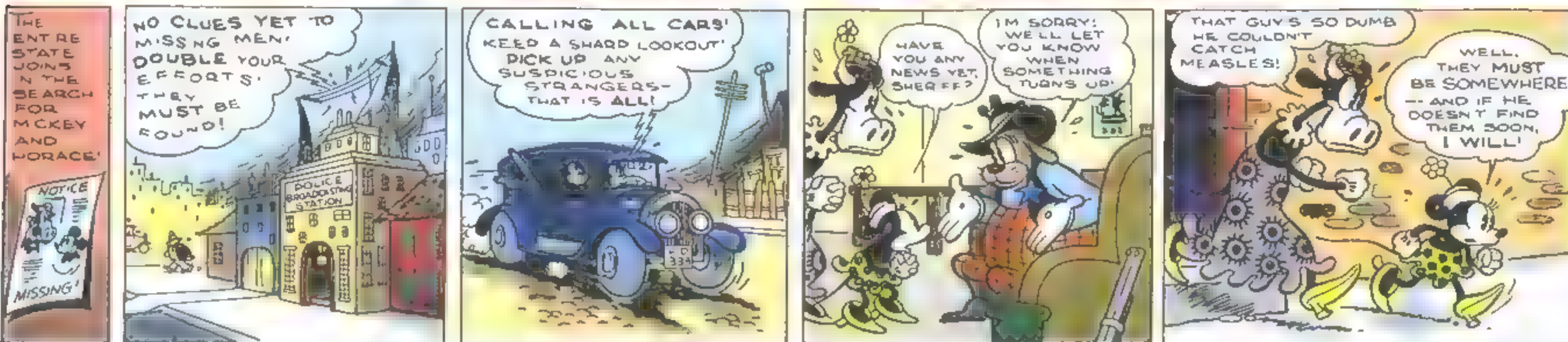
These cels all came directly from the estate of a former Disney animator, have never been in the hands of a collector and all are in original, unrestored condition! Each cel comes with a letter attesting to its provenance.

Postage (domestic, insured, registered, U.S. post office only) is included. Charges will apply for foreign or faster U.S. delivery. A catalog of all **Sword and Stone** cels will be available shortly for \$3.00 (deductible from first order). Remember, if the exact image pictured has been sold (unless I've indicated there is only one) we will mail you one that is similar—but equal—in execution, size and desirability... and of the same character!

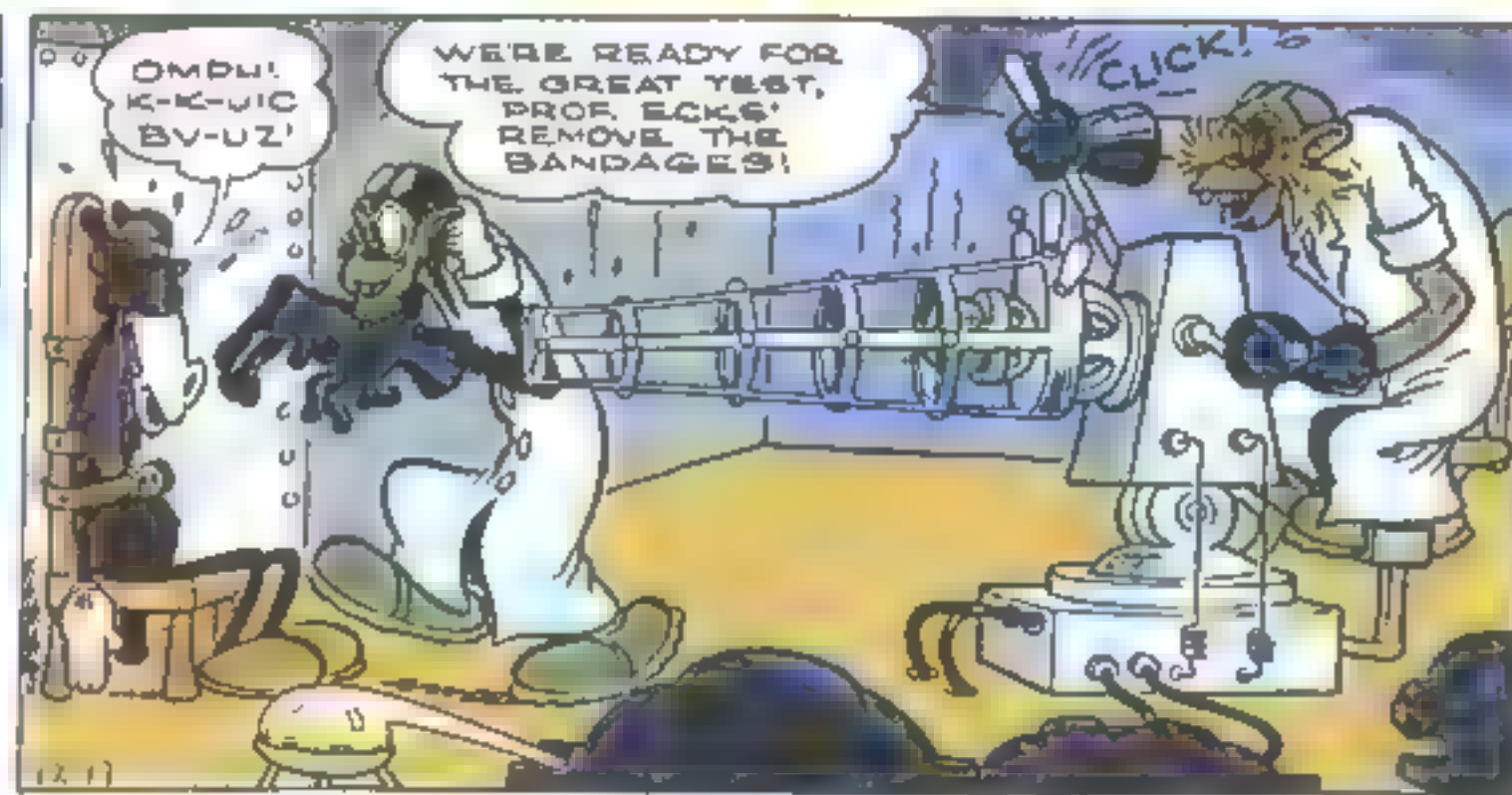
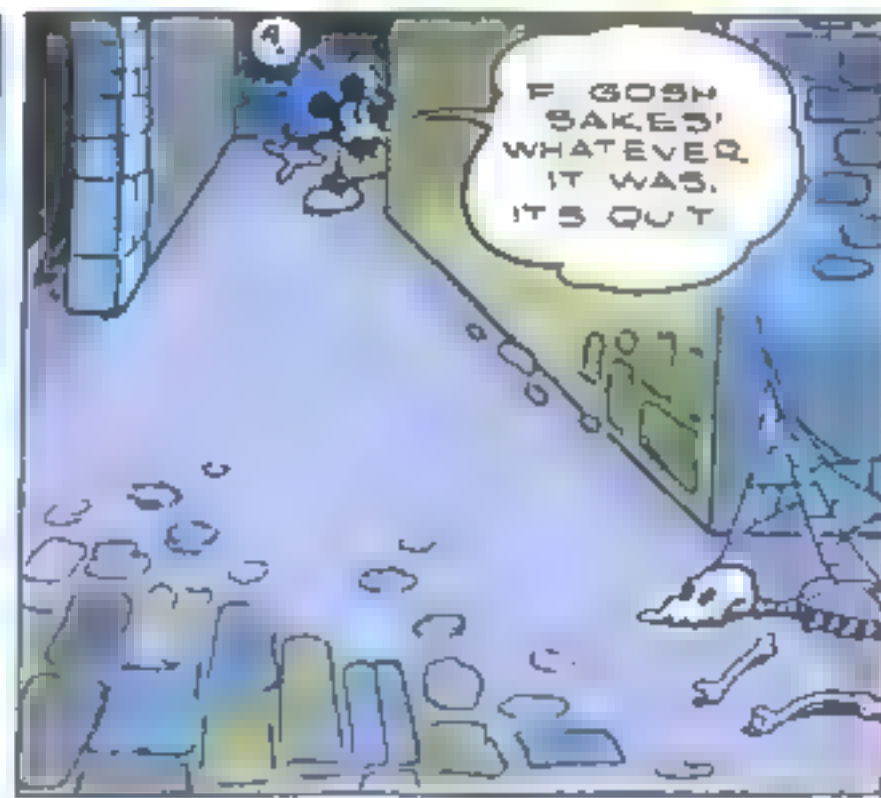
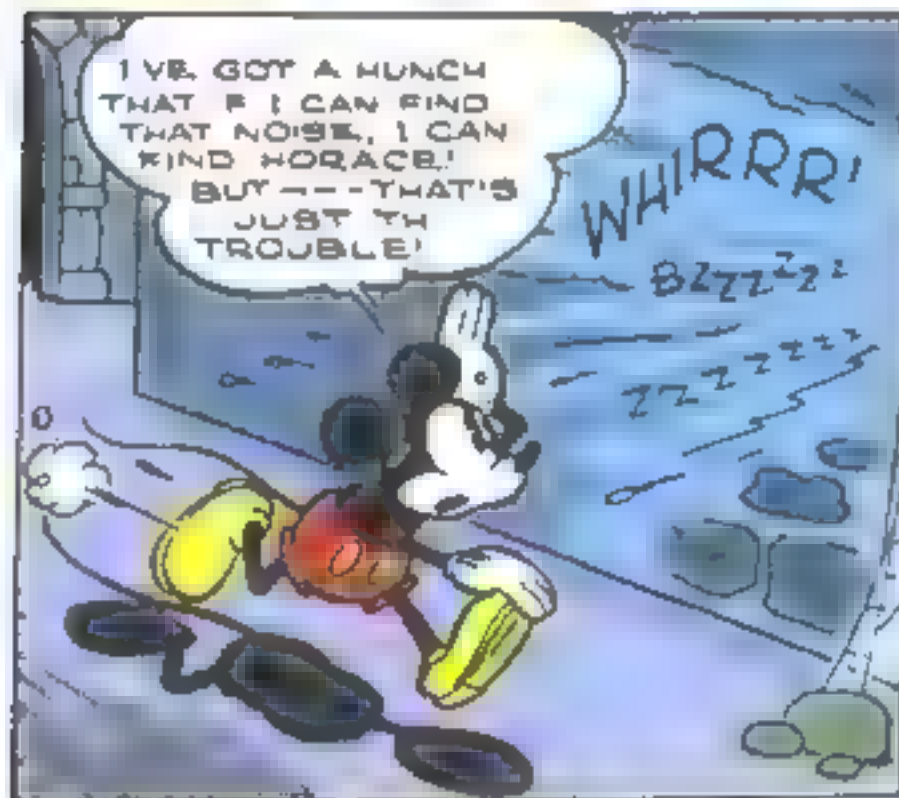
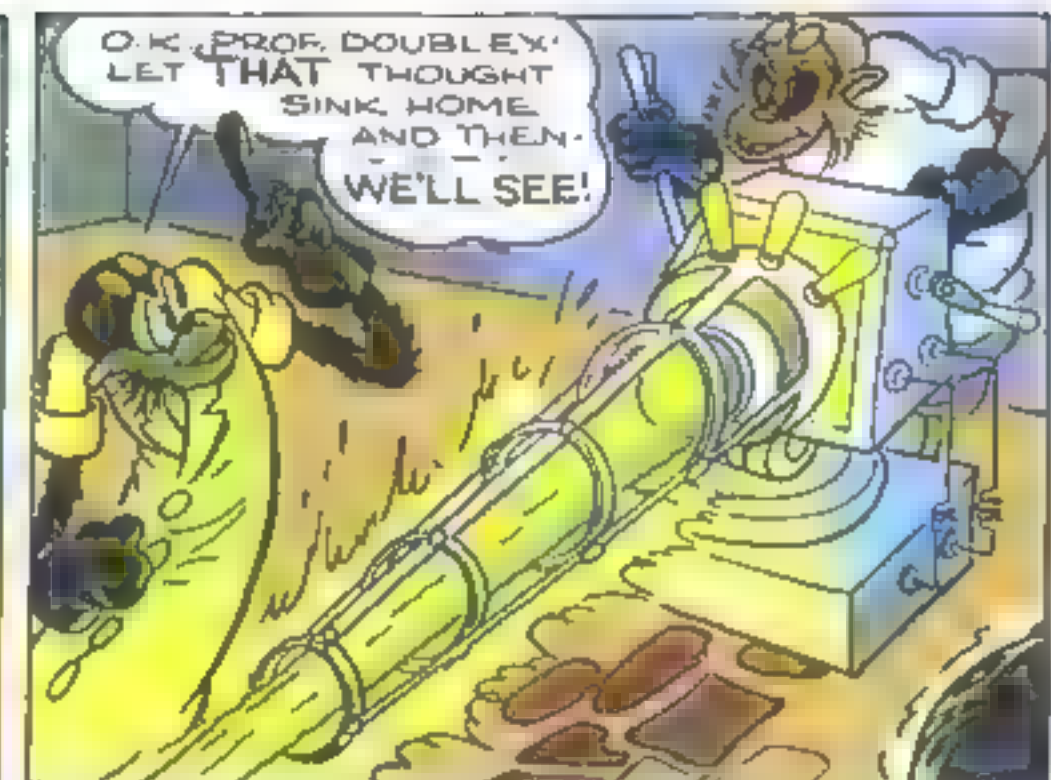
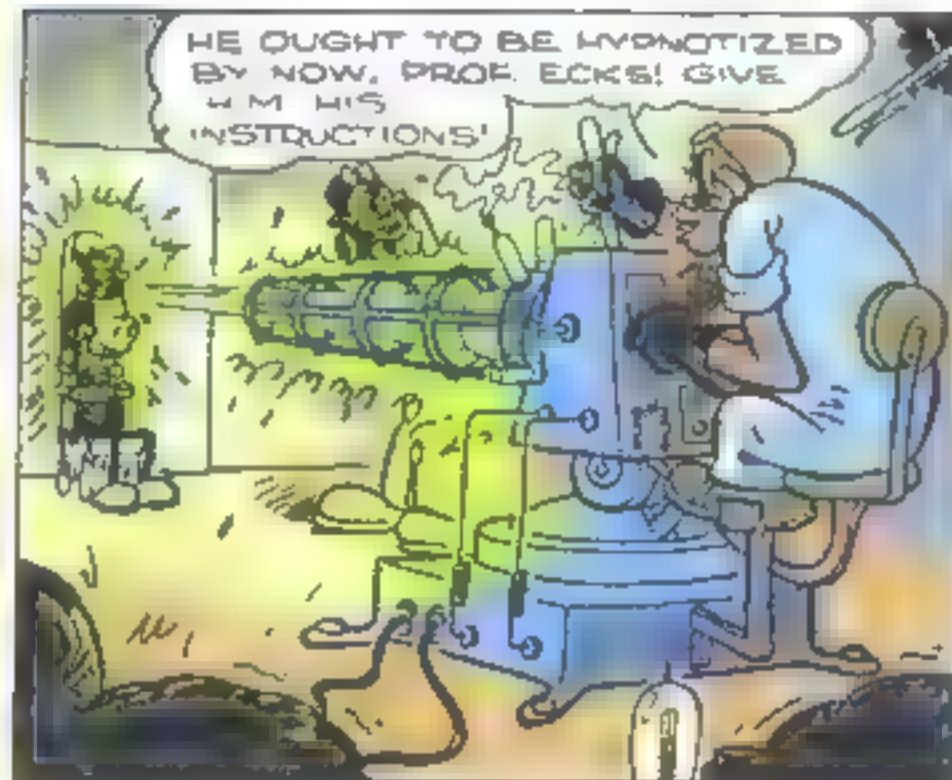




KFS 12 15:32 1 12:33

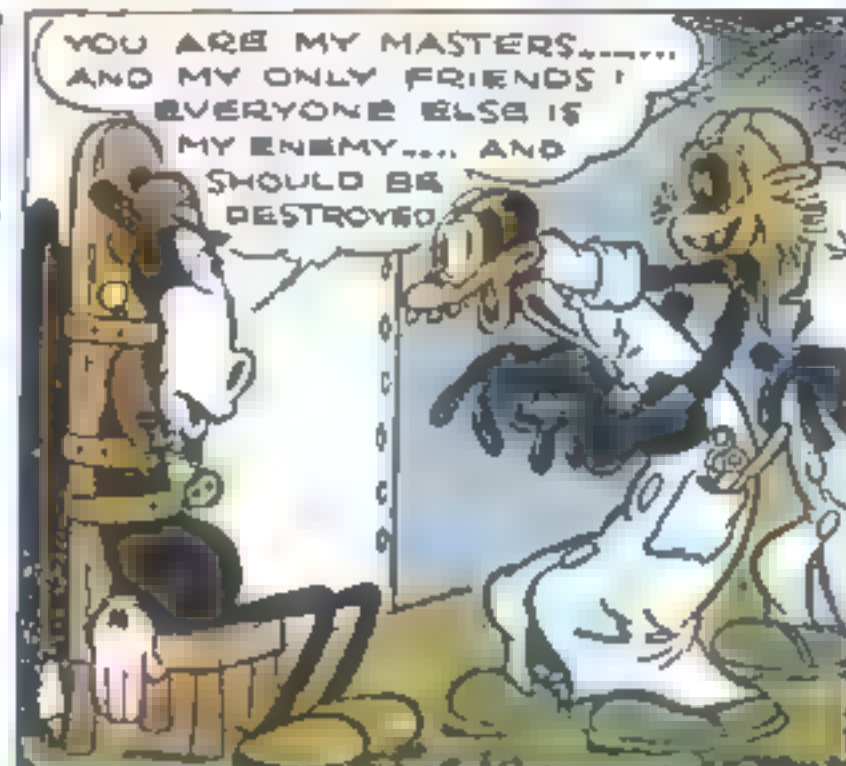
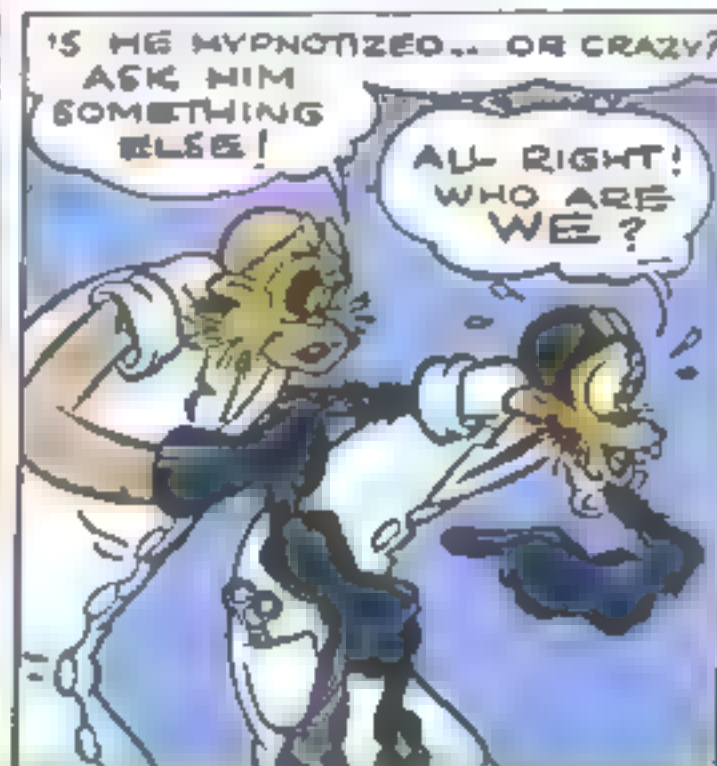
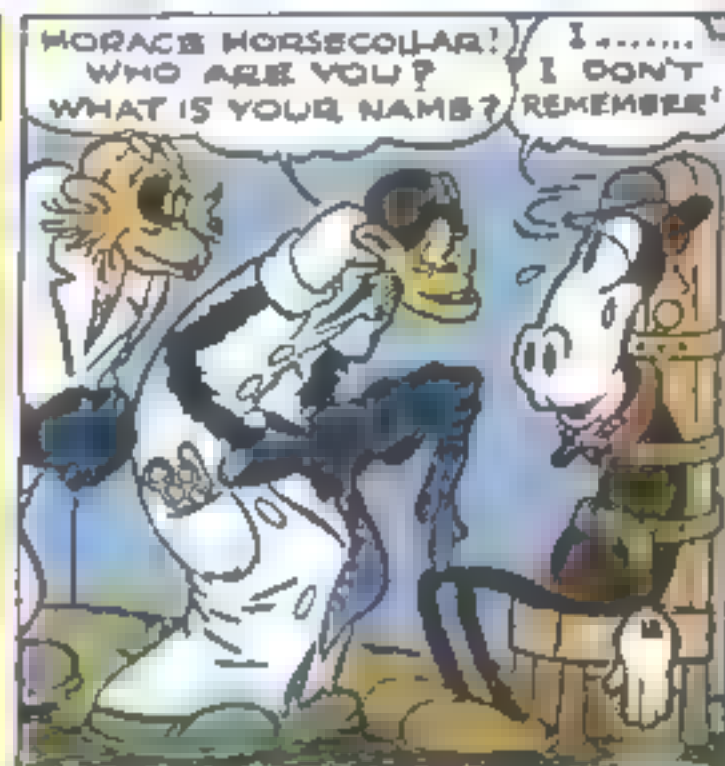


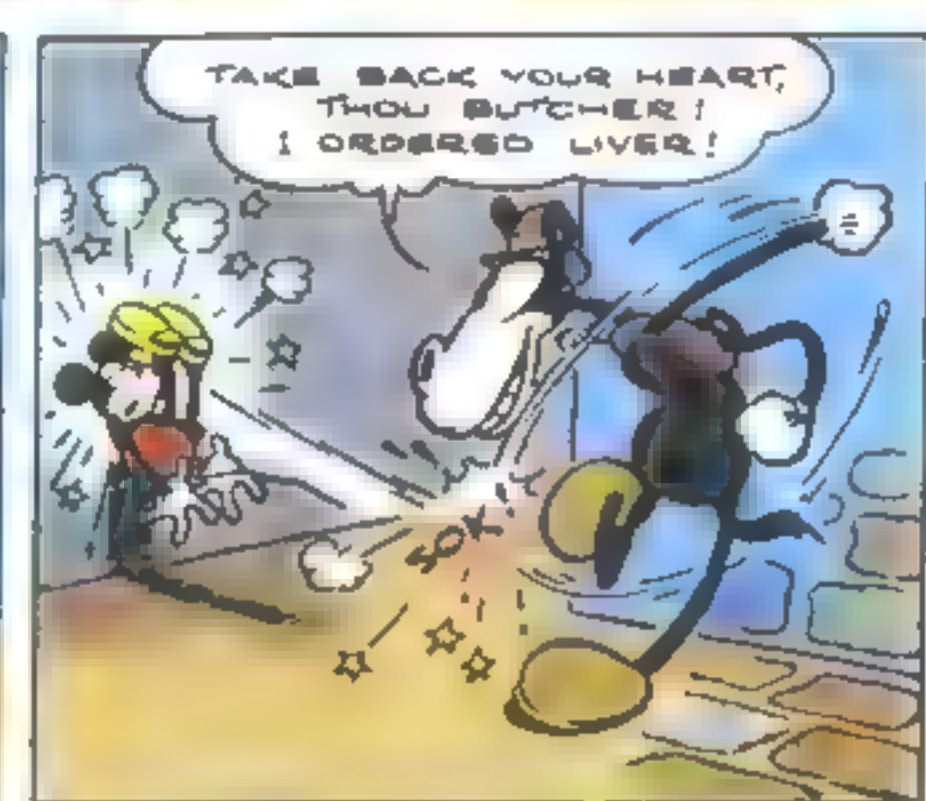
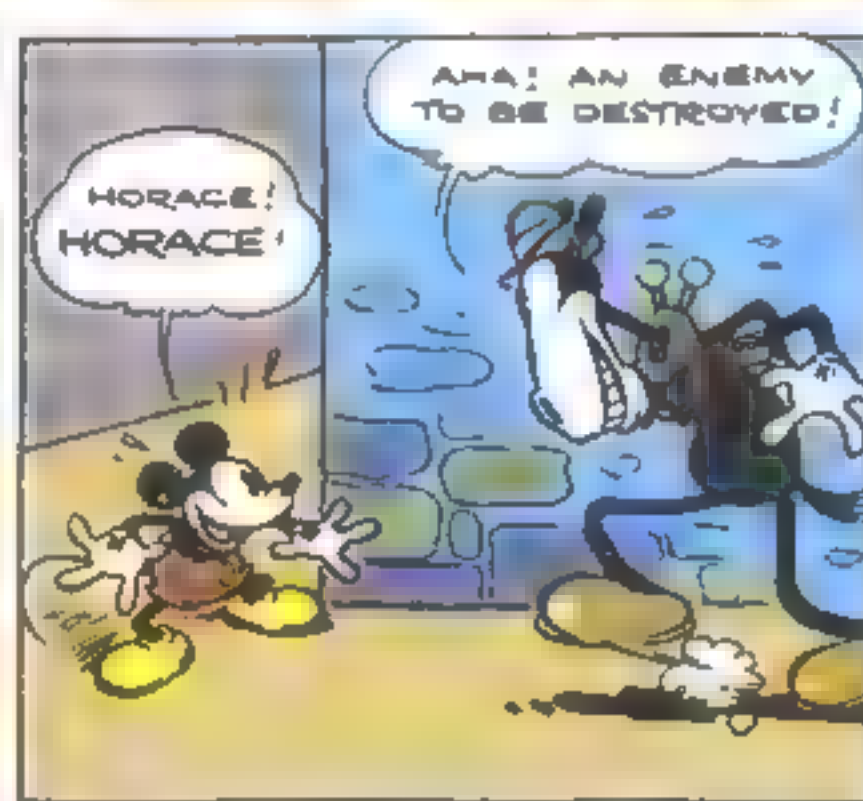
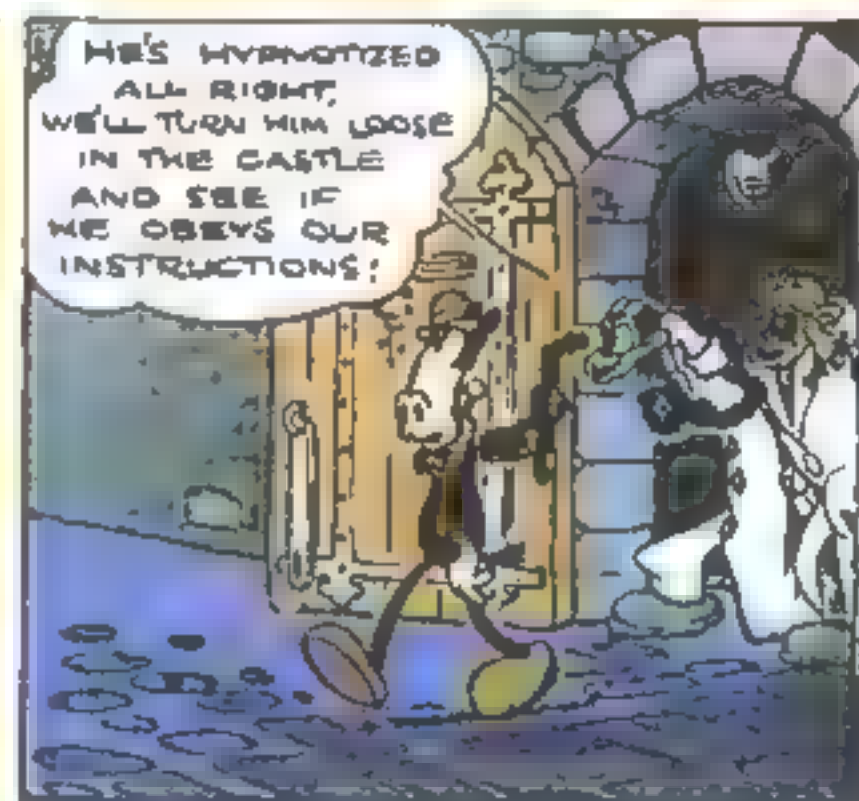
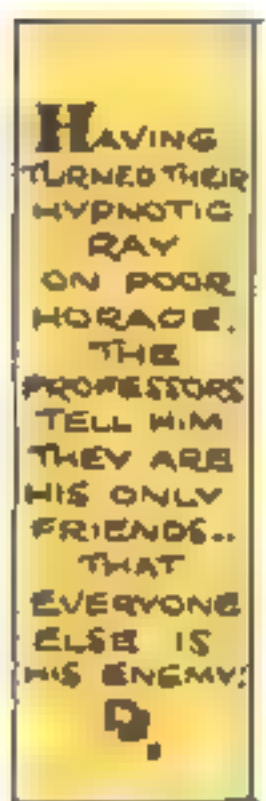
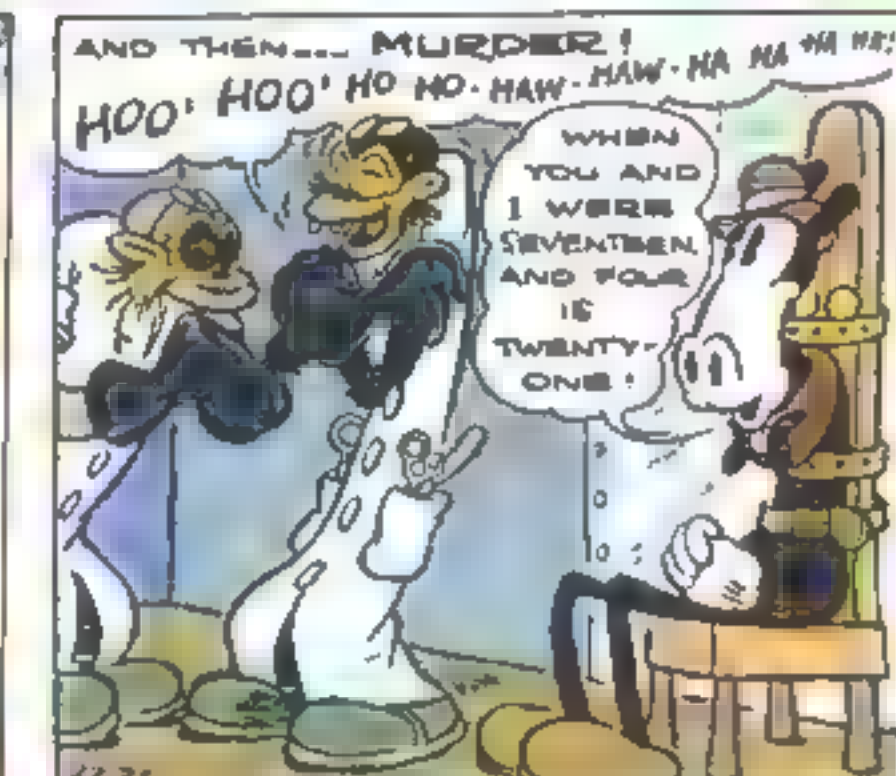
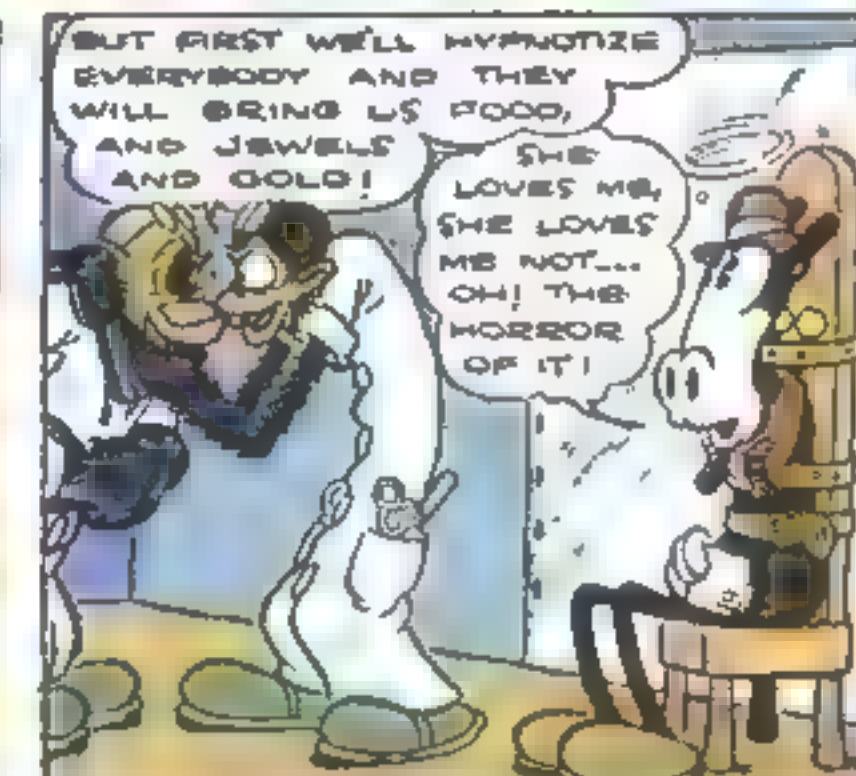
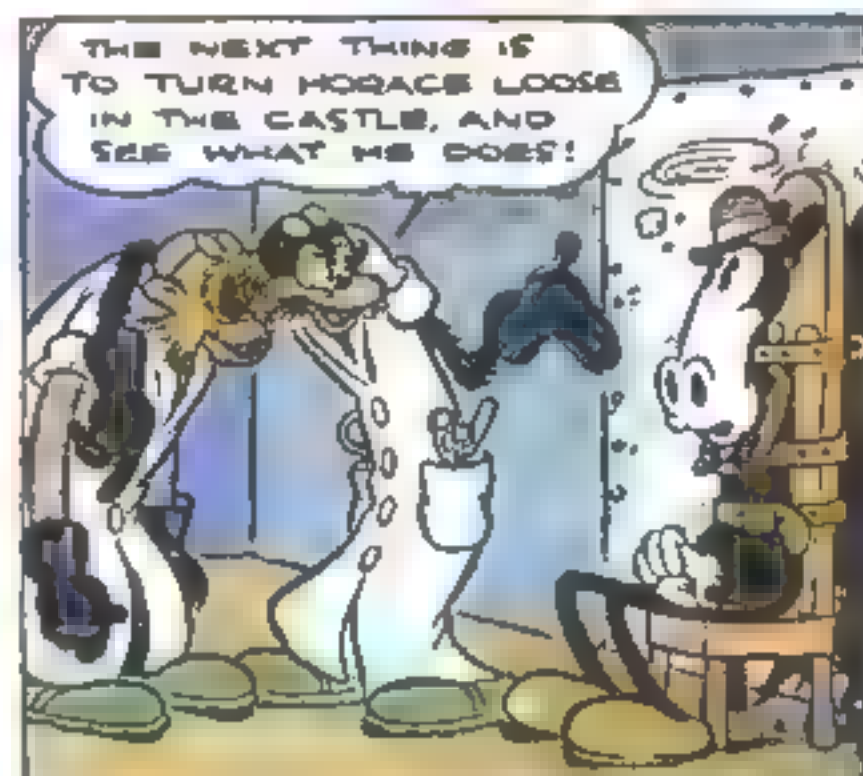
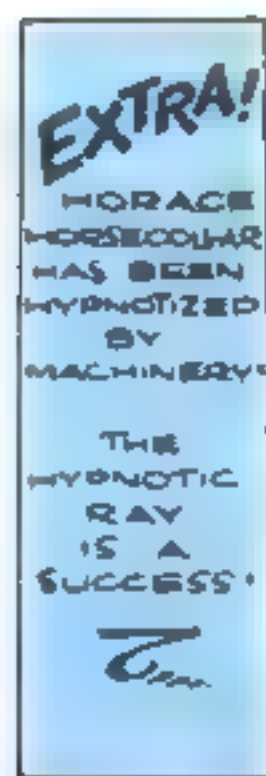
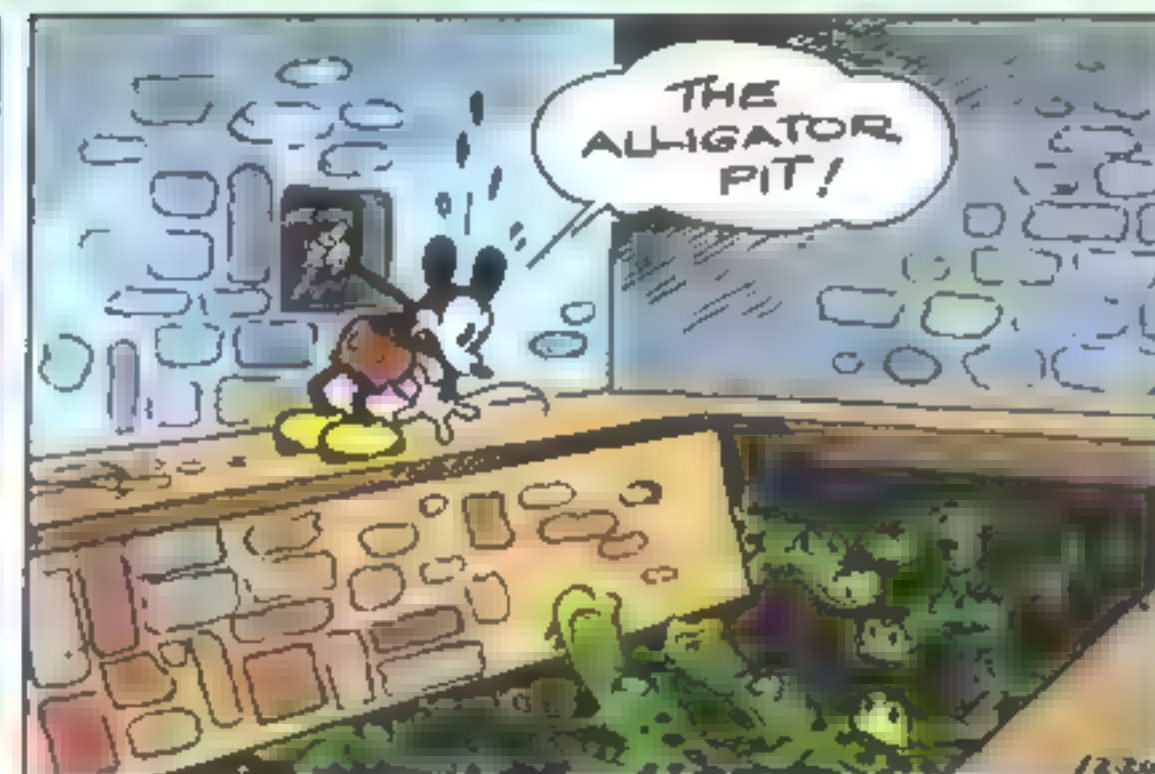
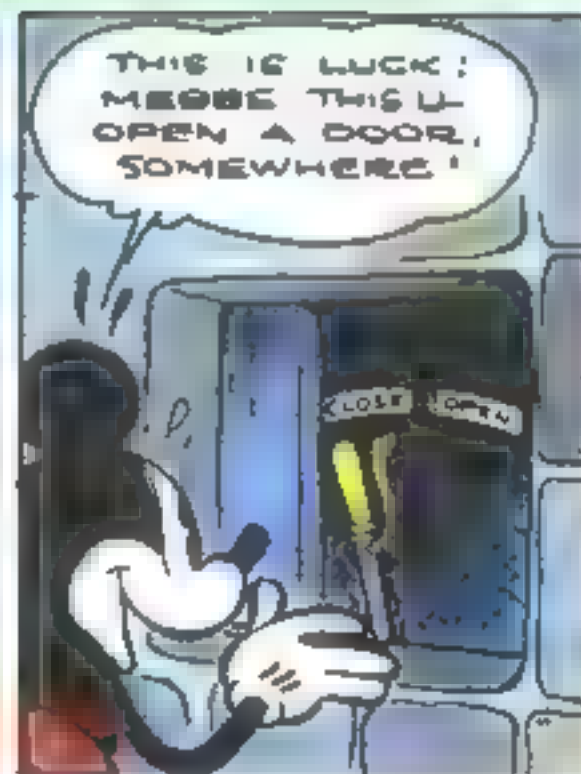
HORACE STILL FACES THE POWERFUL AND TERRIBLE HYPNOTIC RAY!

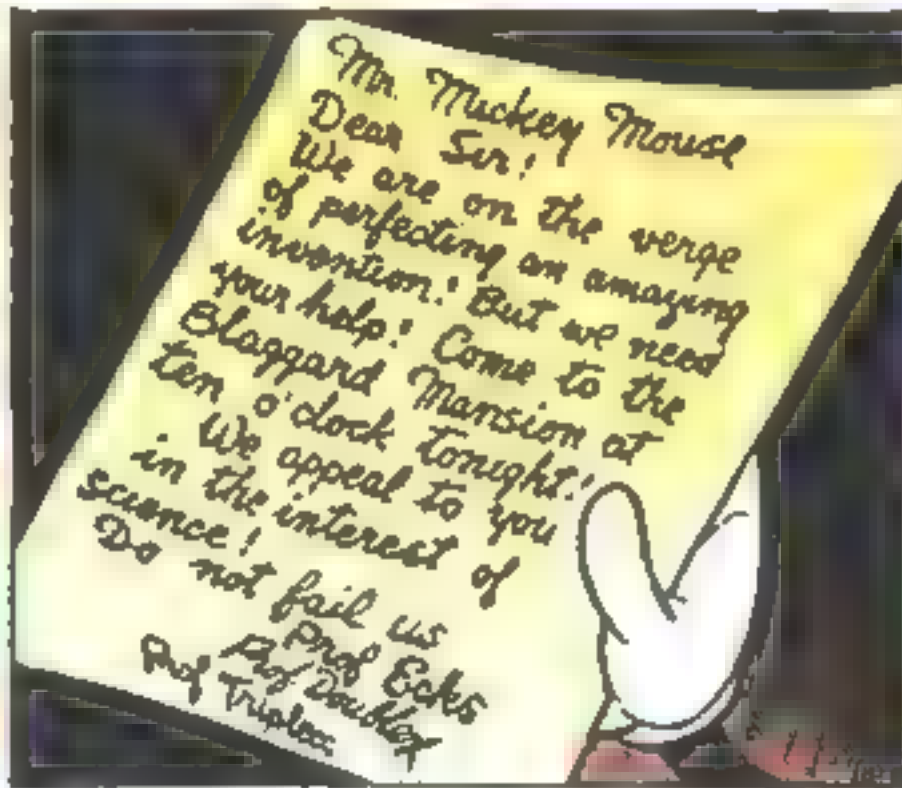
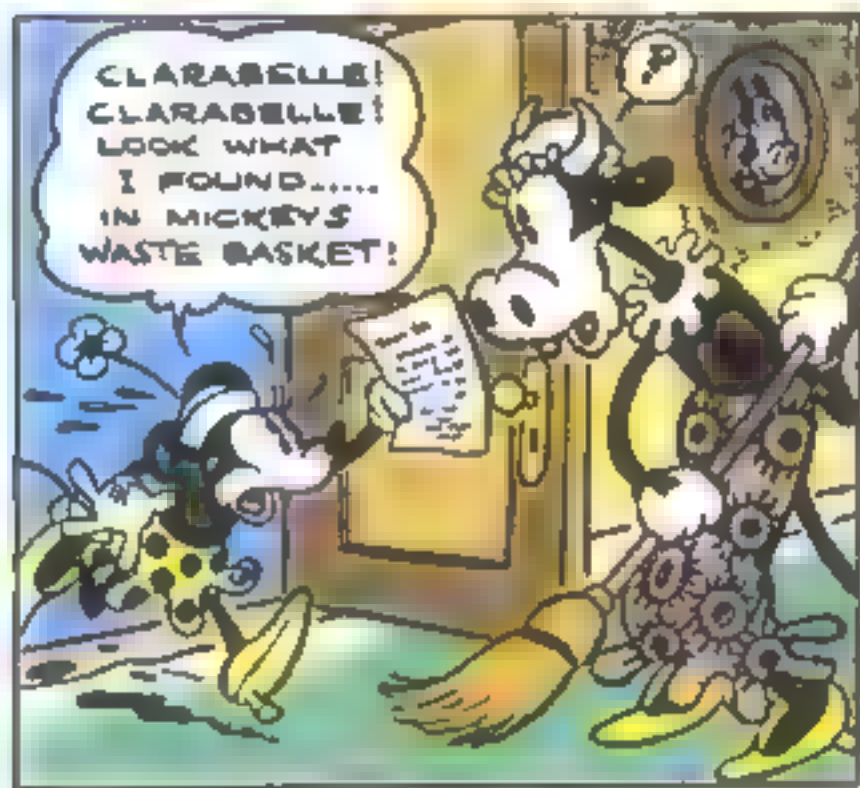
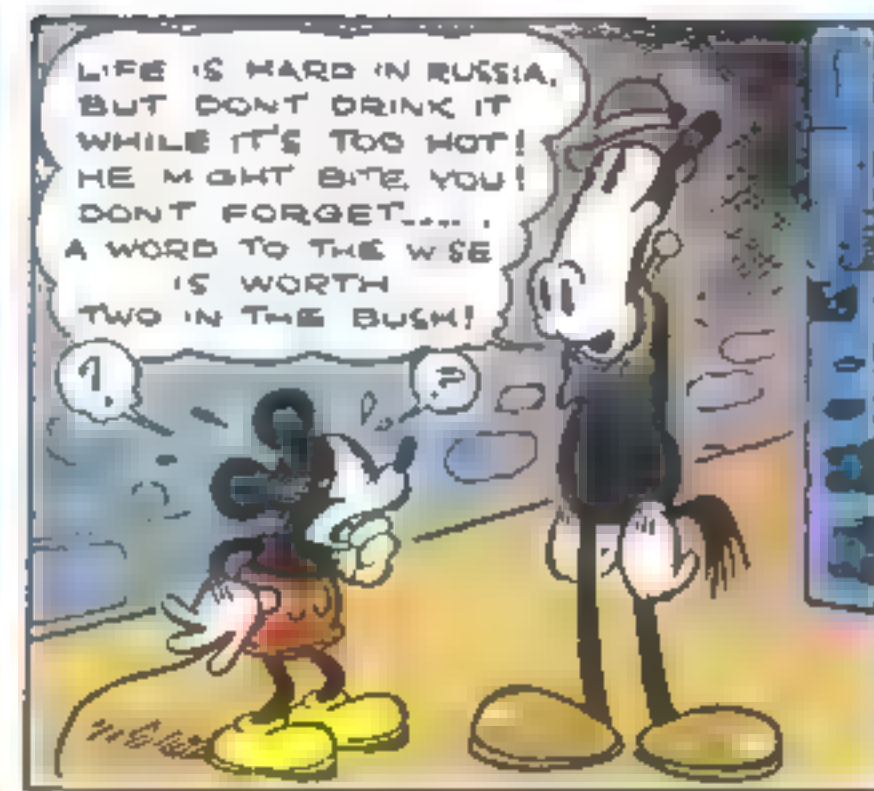
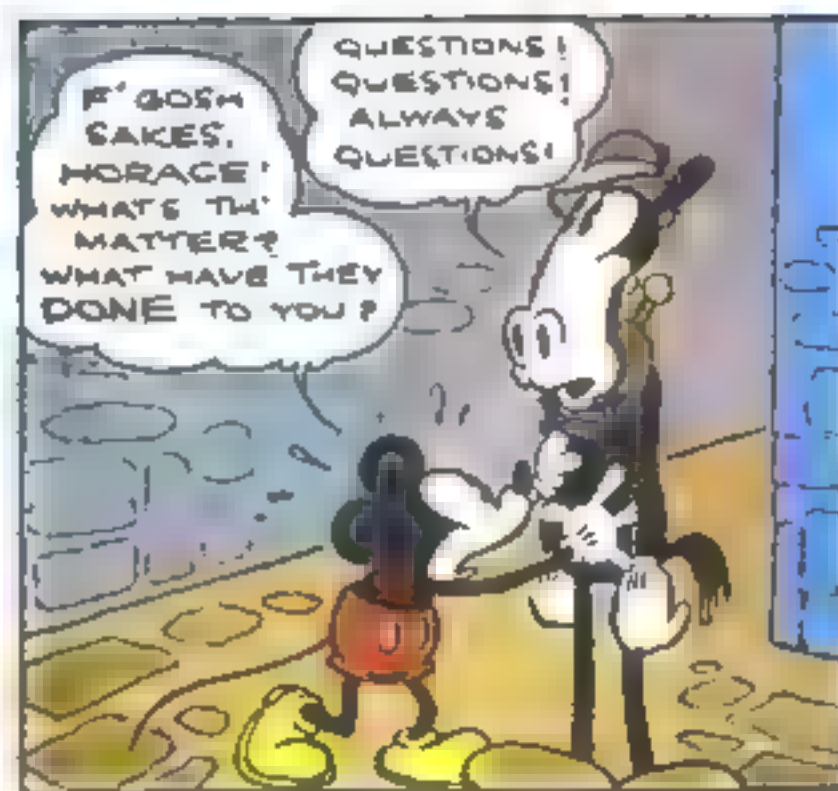
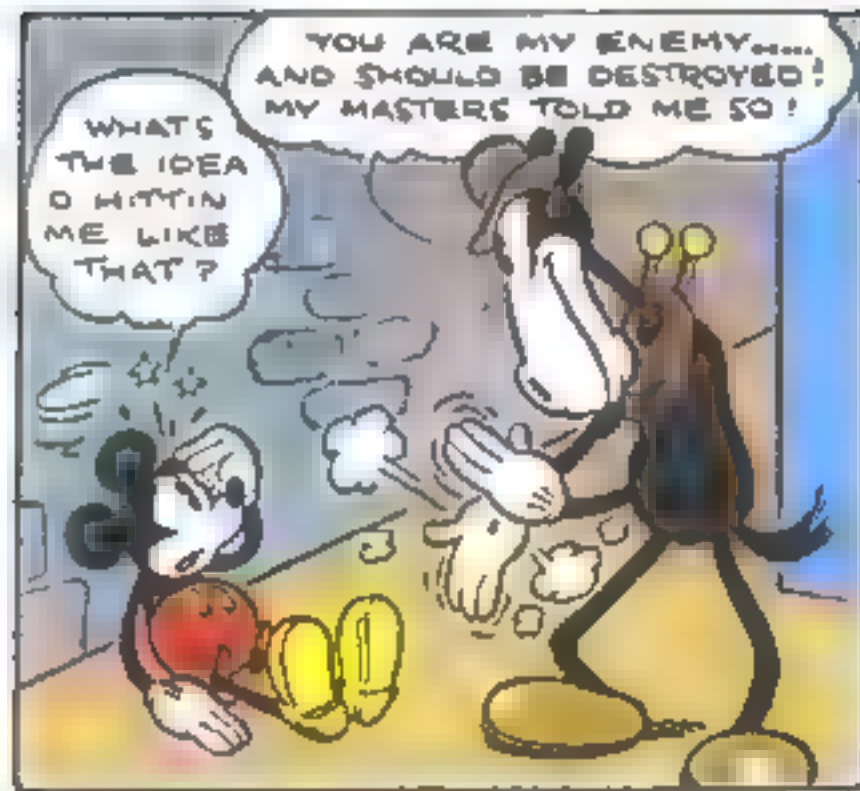


IS THE HYPNOTIC RAY A SUCCESS OR A FAILURE? IS HORACE HYPNOTIZED --- OR IS HE CRAZY? WHICH?

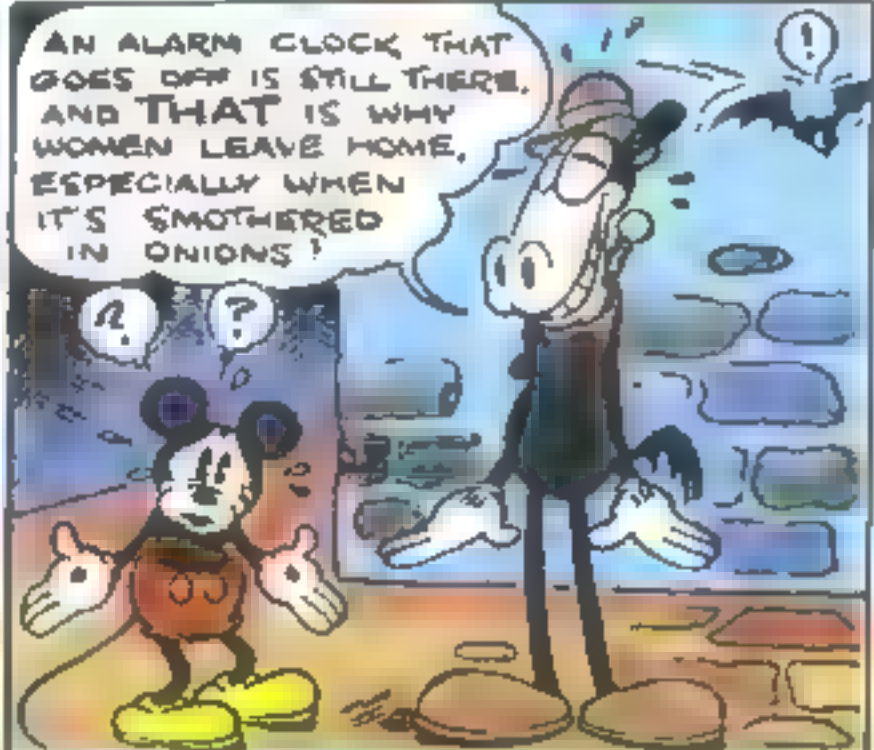
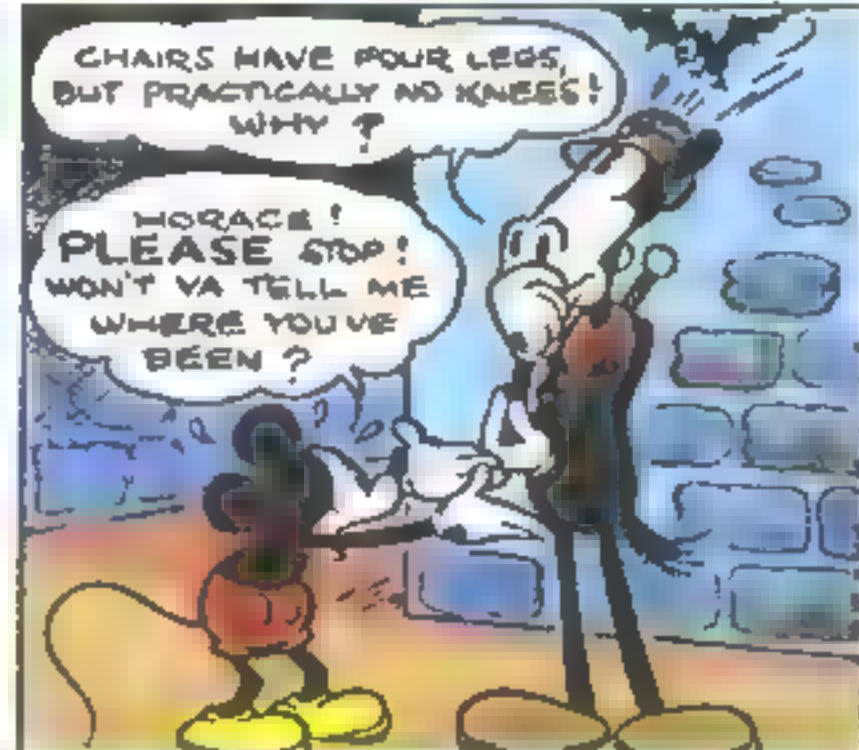
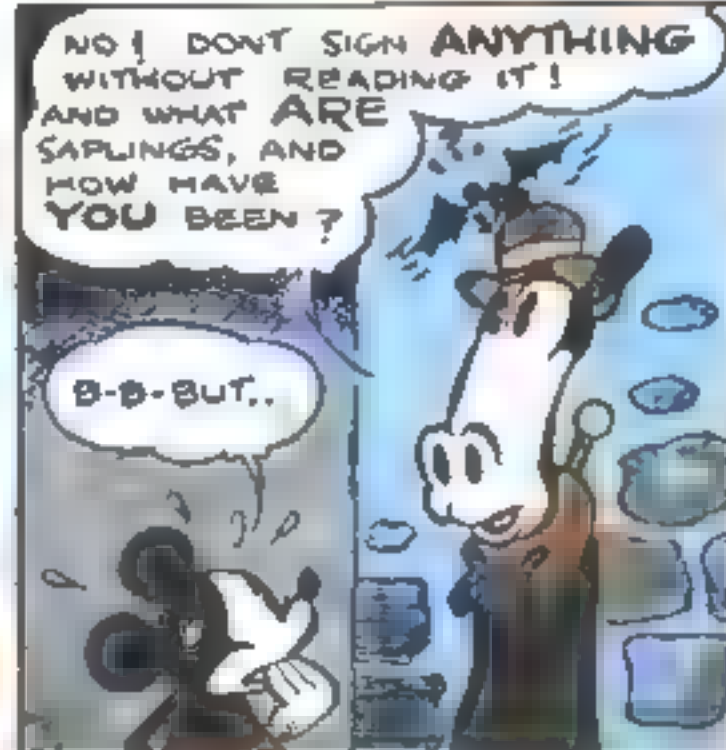
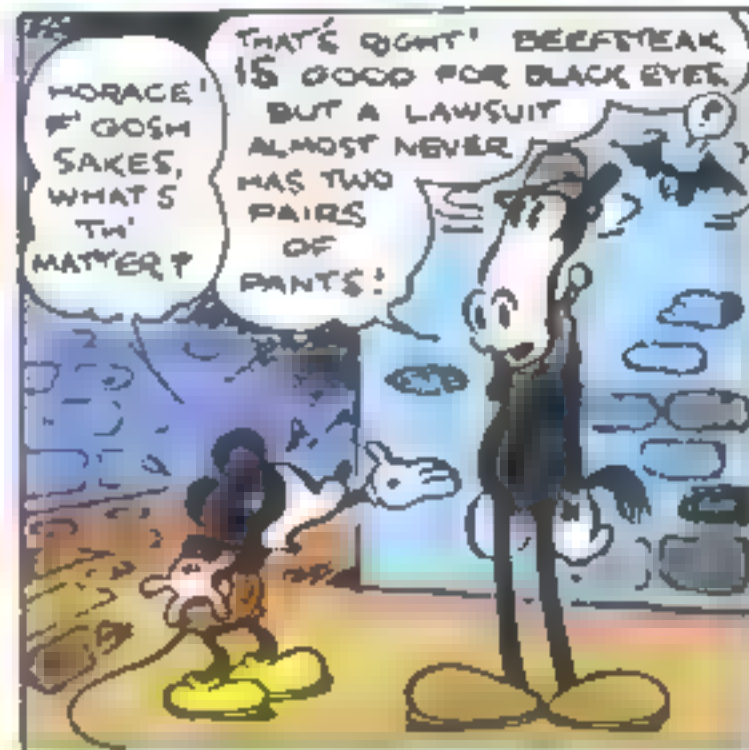
WITH MICKEY STILL LOOKING FOR HIS PAL, HORACE PROFESSORS ECKS AND DOUBLEY ANXIOUSLY AWAIT THE RESULT OF THEIR EXPERIMENT WITH THE HYPNOTIC RAY!



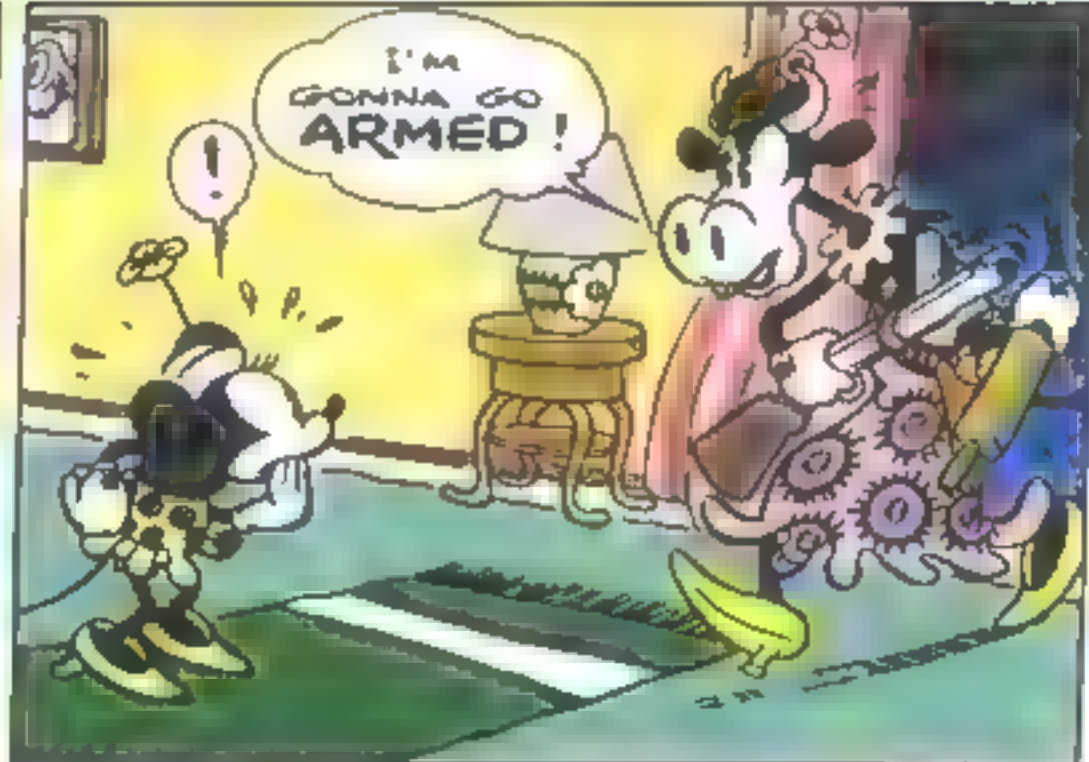
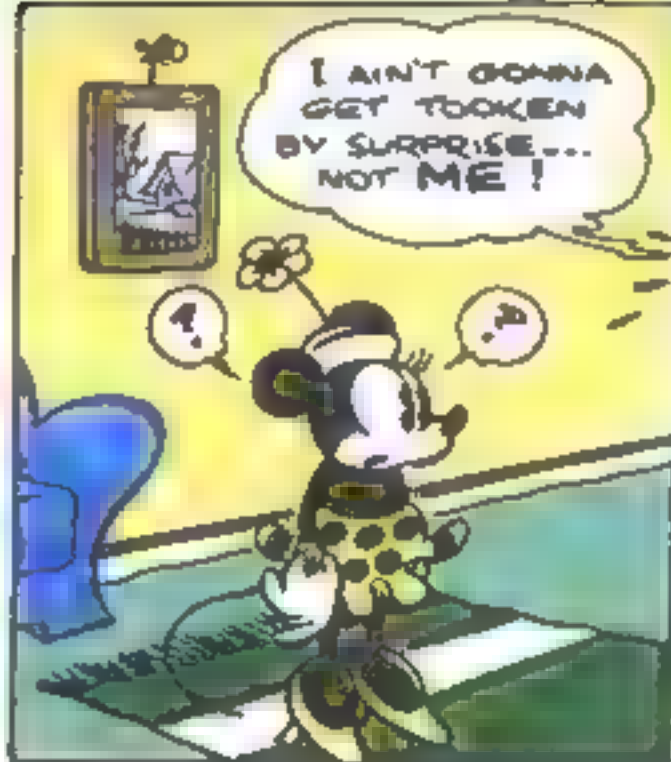




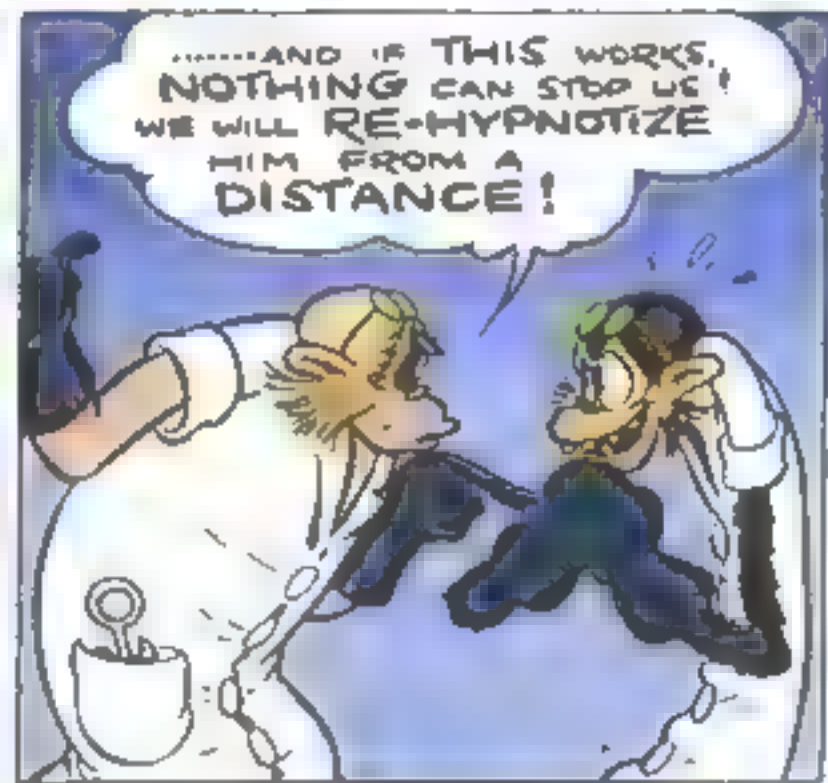
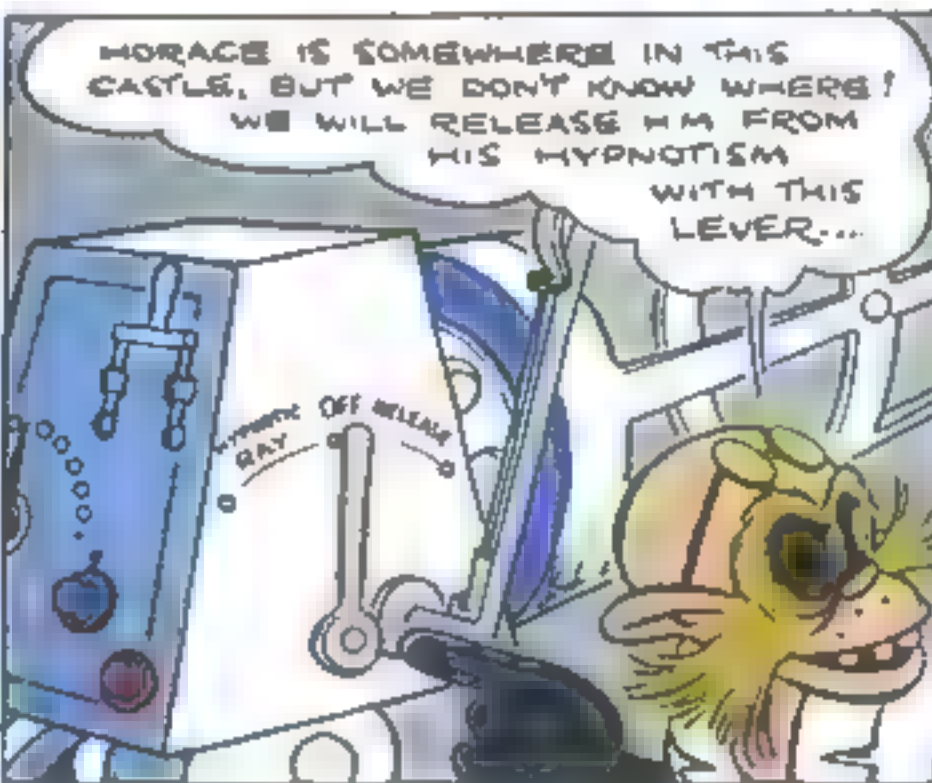
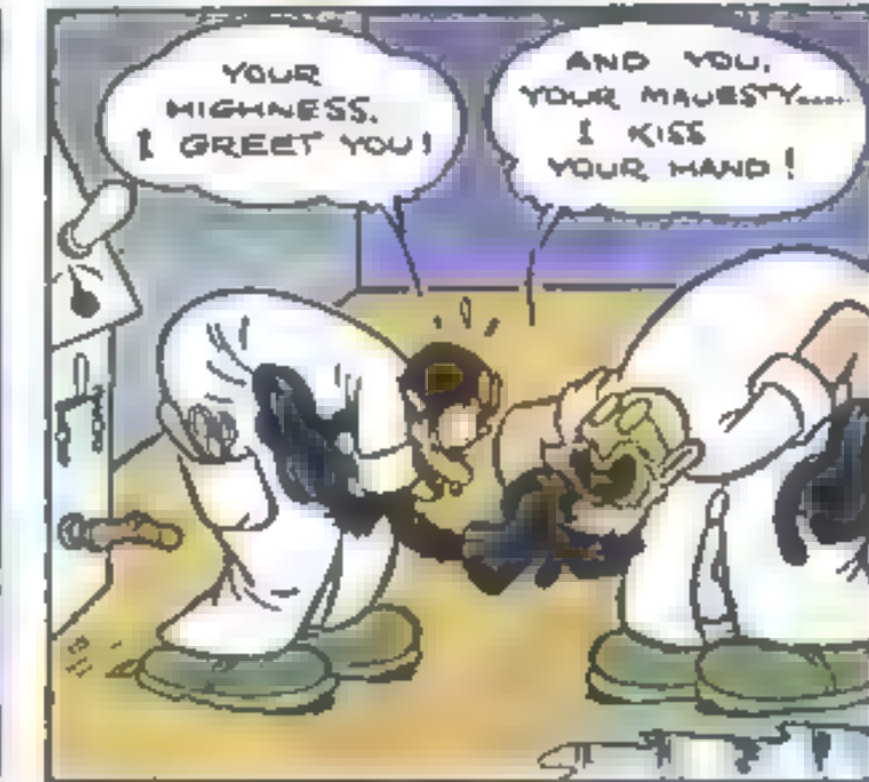
HORACE HAS BEEN HYPNOTIZED BY THE MAD PROFESSORS' HYPNOTIC RAY AND POOR MICKEY CAN'T UNDERSTAND WHAT IS WRONG WITH HIM!



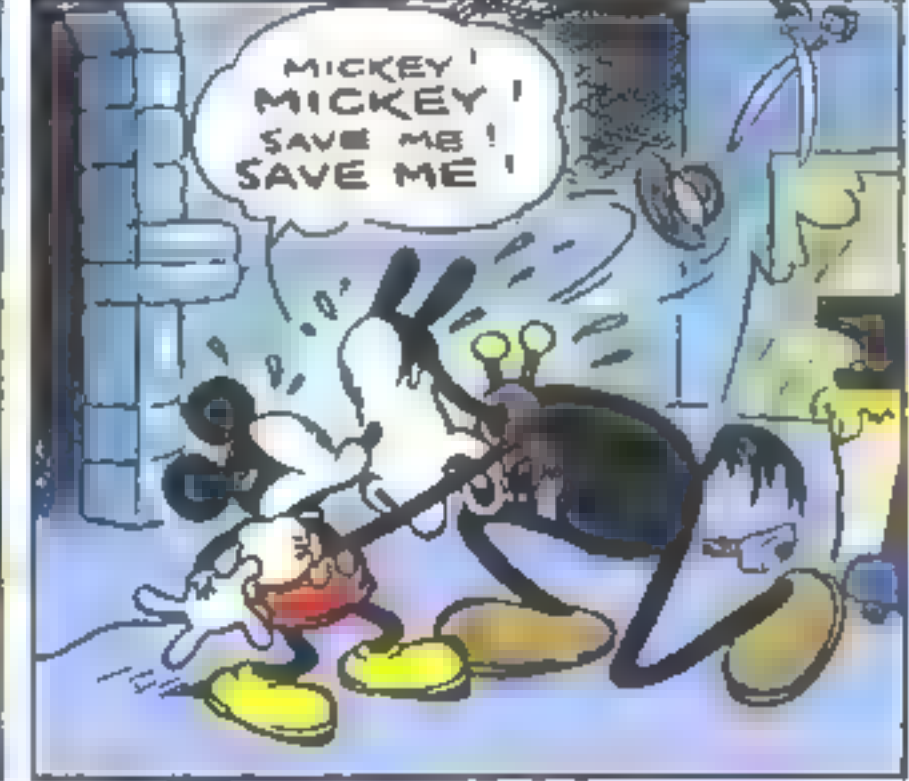
HAVING FOUND THE LETTER ASKING MICKEY TO COME TO BLAGGARD MANSION, MINNIE AND CLARABELLE PLAN TO INVESTIGATE.



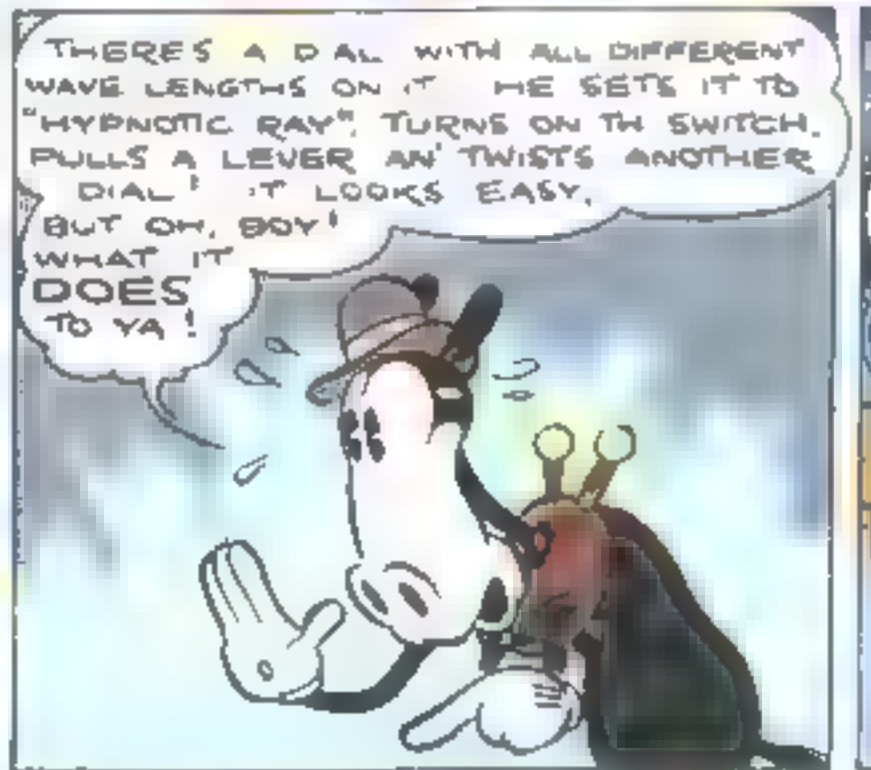
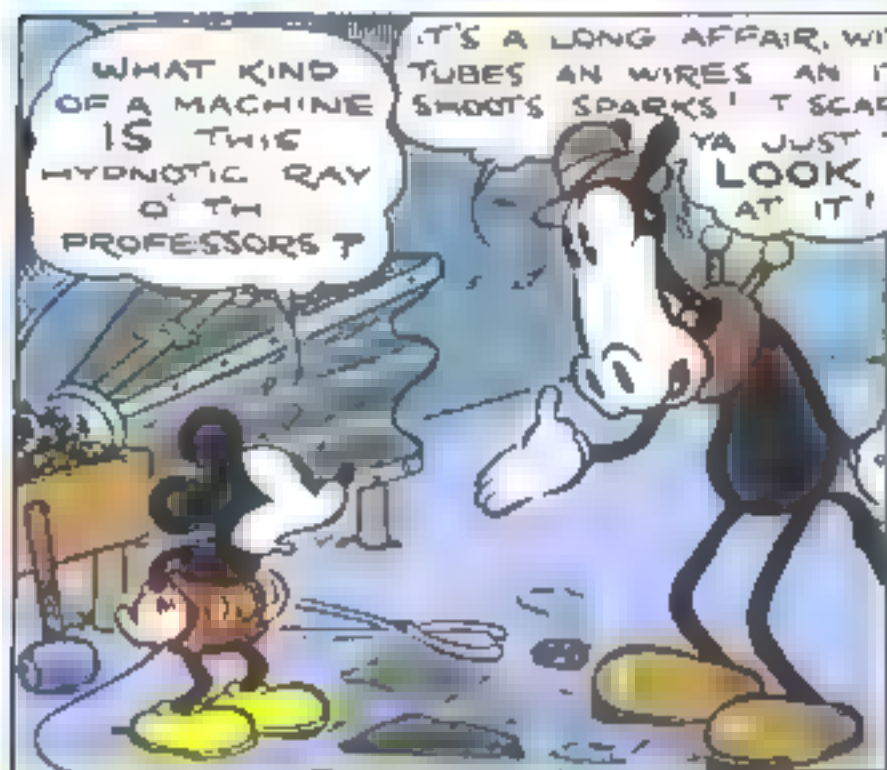
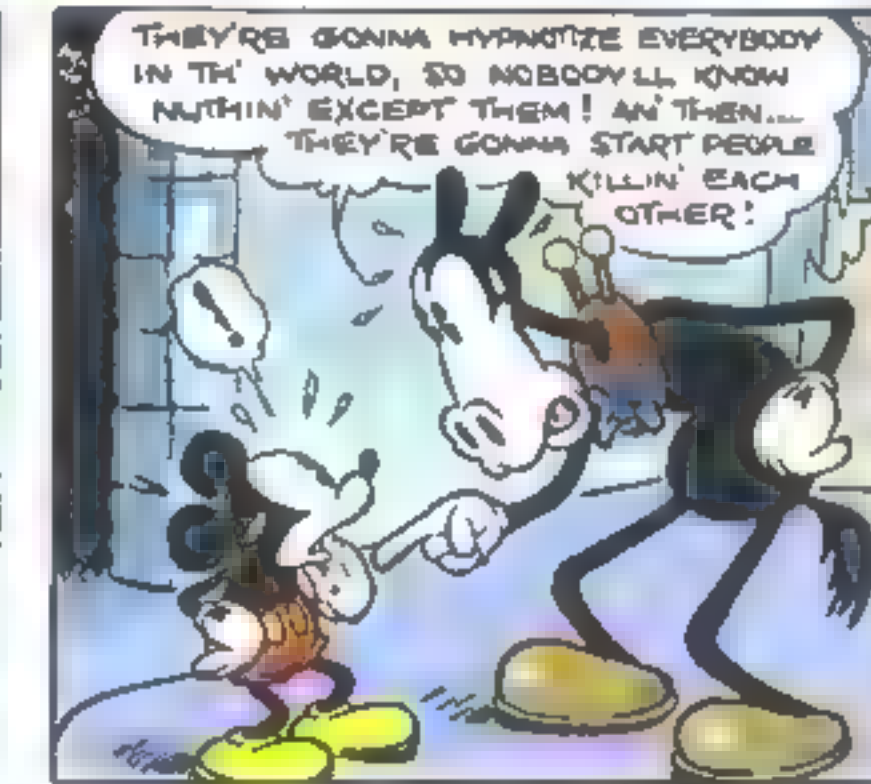
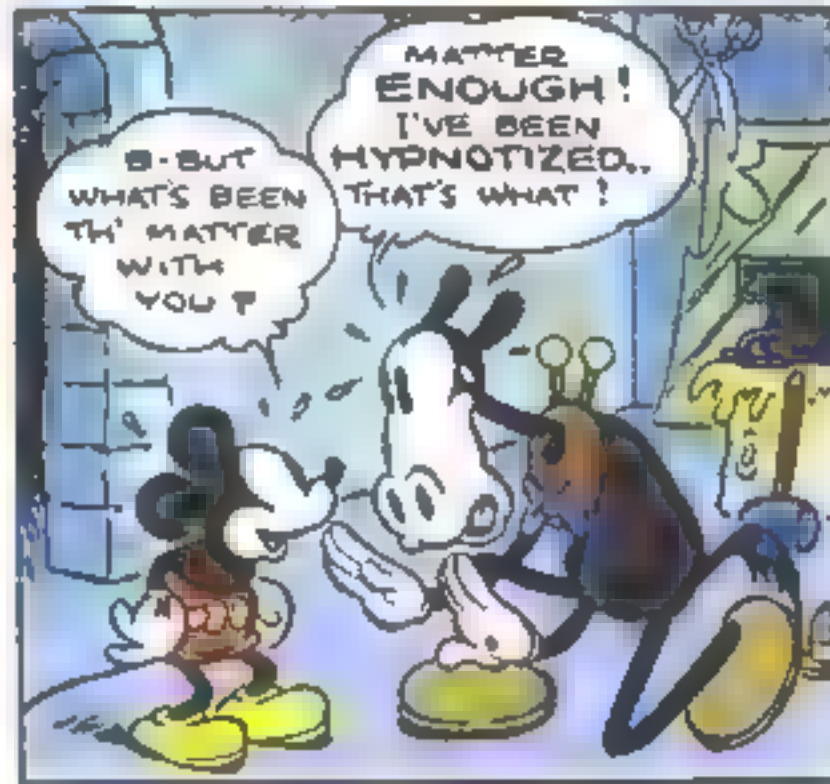
HORACE HYPNOTIZED AND MICKEY UNABLE TO GUESS WHAT'S WRONG WITH HIM! WHAT A MESS! AND THE TWO FIENDS WHO CAUSED IT...

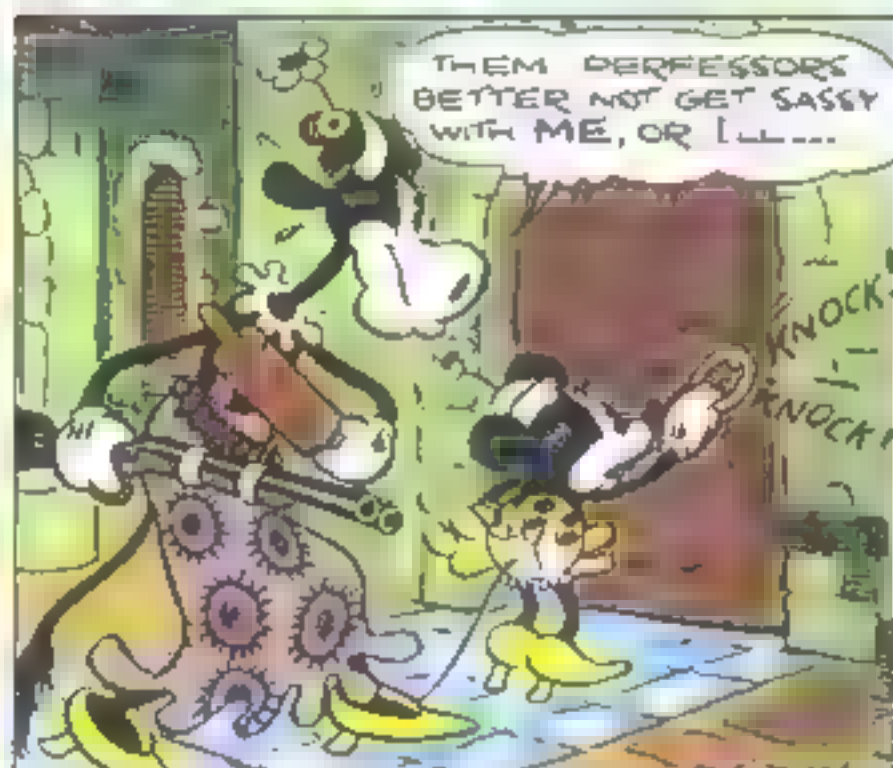


THE TWO SINISTER PROFESSORS NOW PLAN TO RELEASE HORACE FROM HIS HYPNOTISM, SO THAT THEY CAN RE-HYPNOTIZE HIM FROM A DISTANCE.



HORACE HAS BEEN RELEASED FROM HIS HYPNOTISM BY THE MAD PROFESSORS WHO PLAN TO RE-HYPNOTIZE HIM... NOT KNOWING THAT HE IS WITH MICKEY!

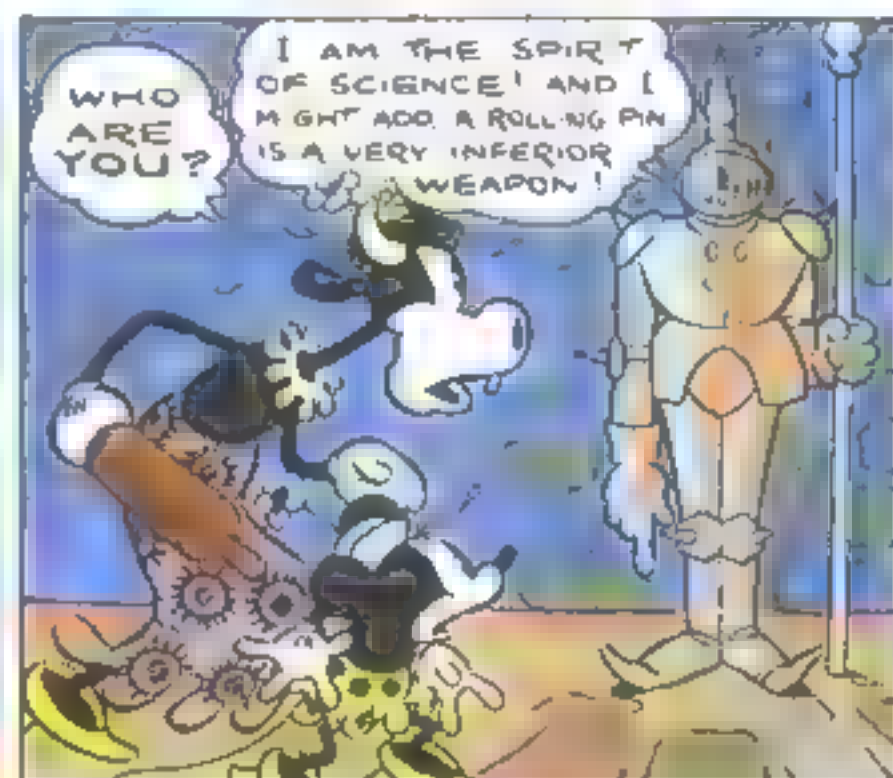
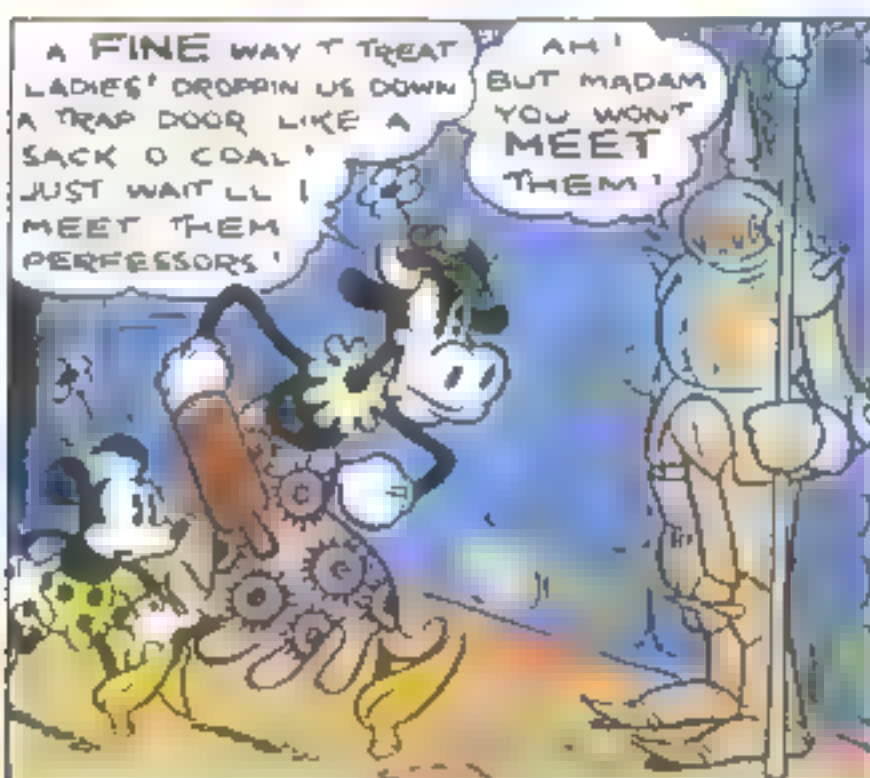
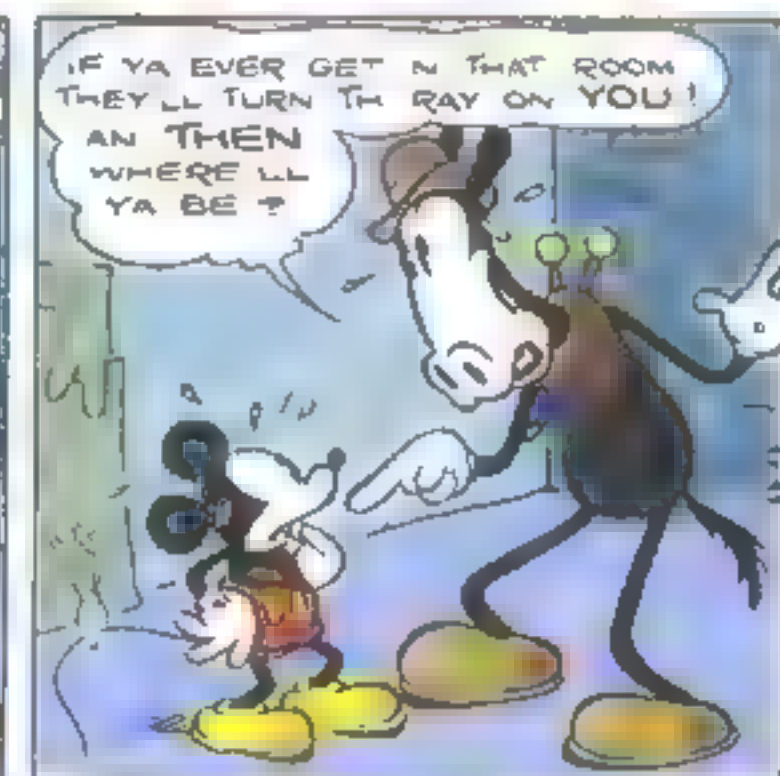
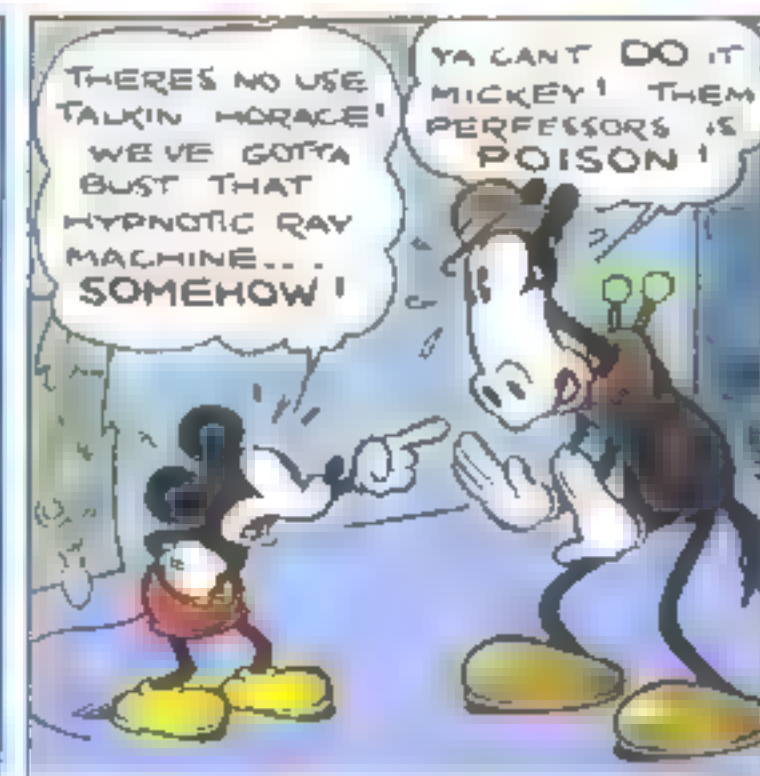


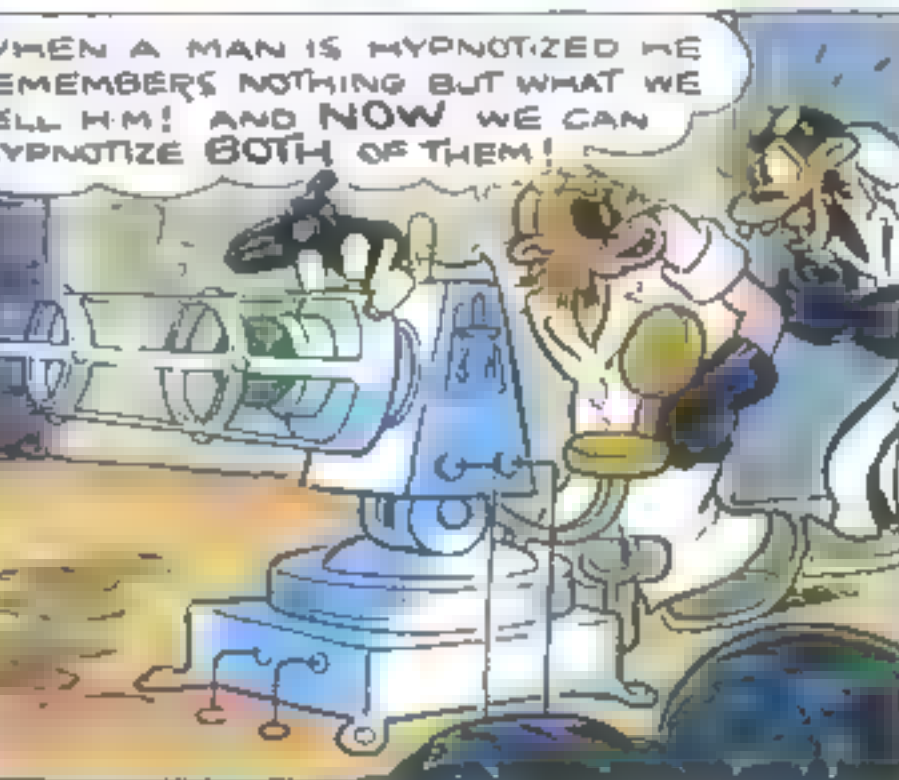
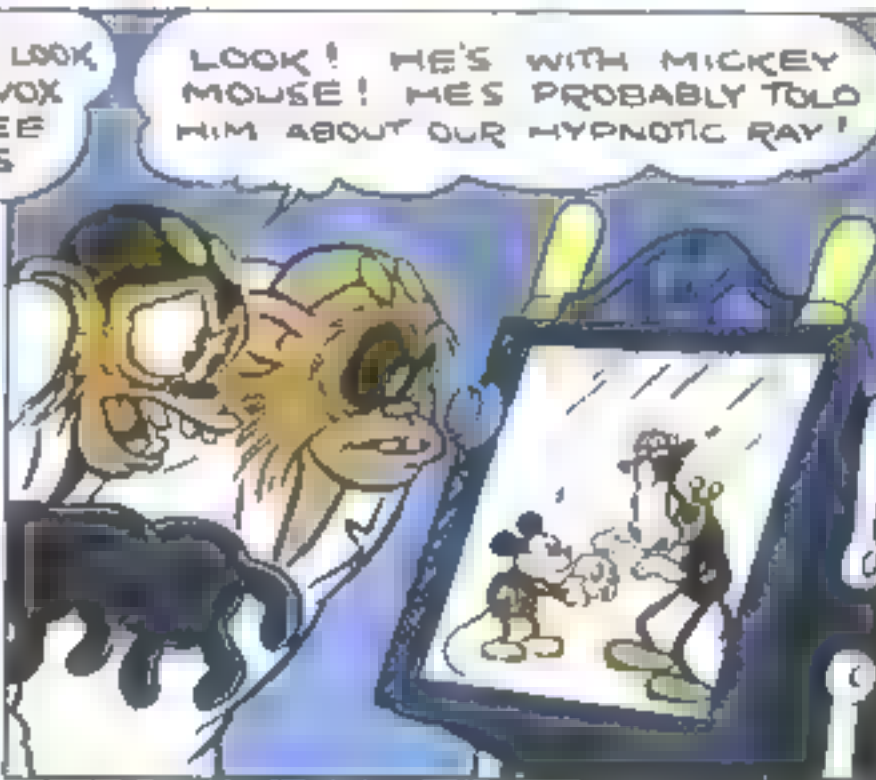
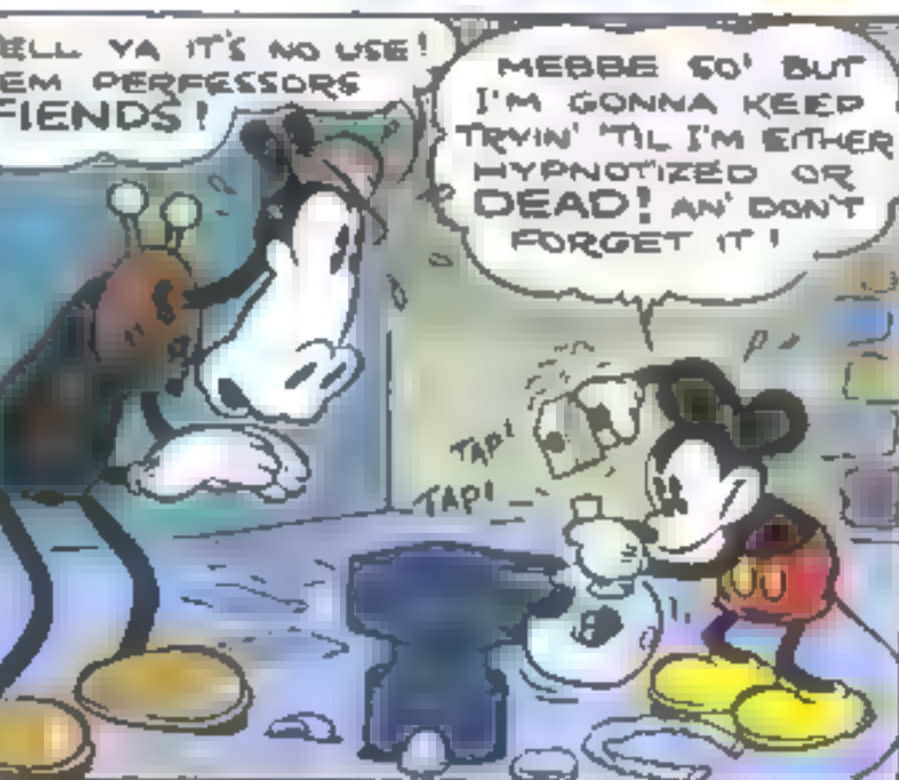
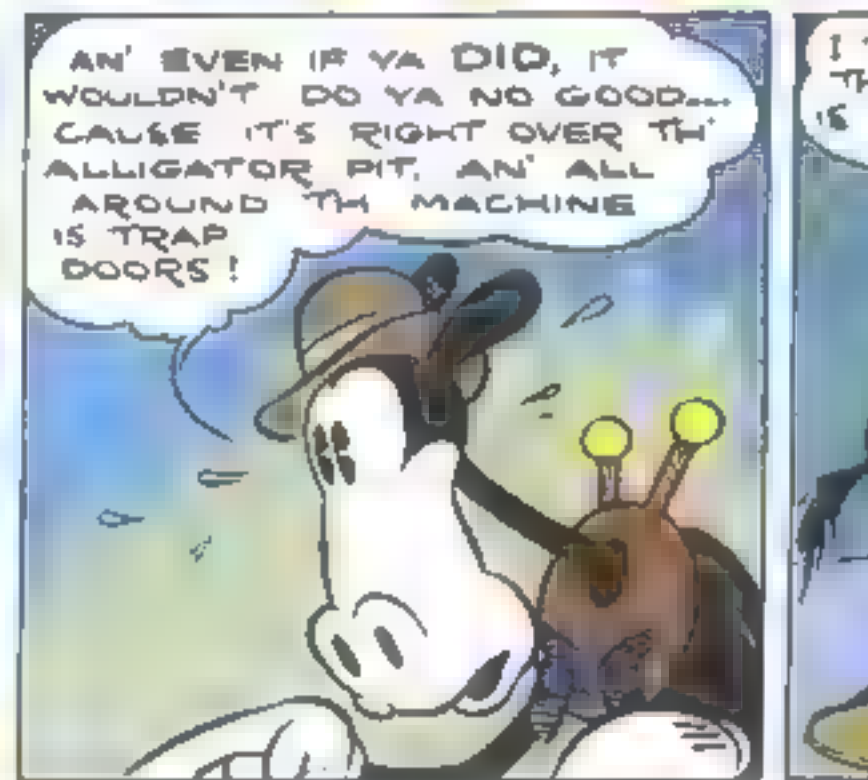
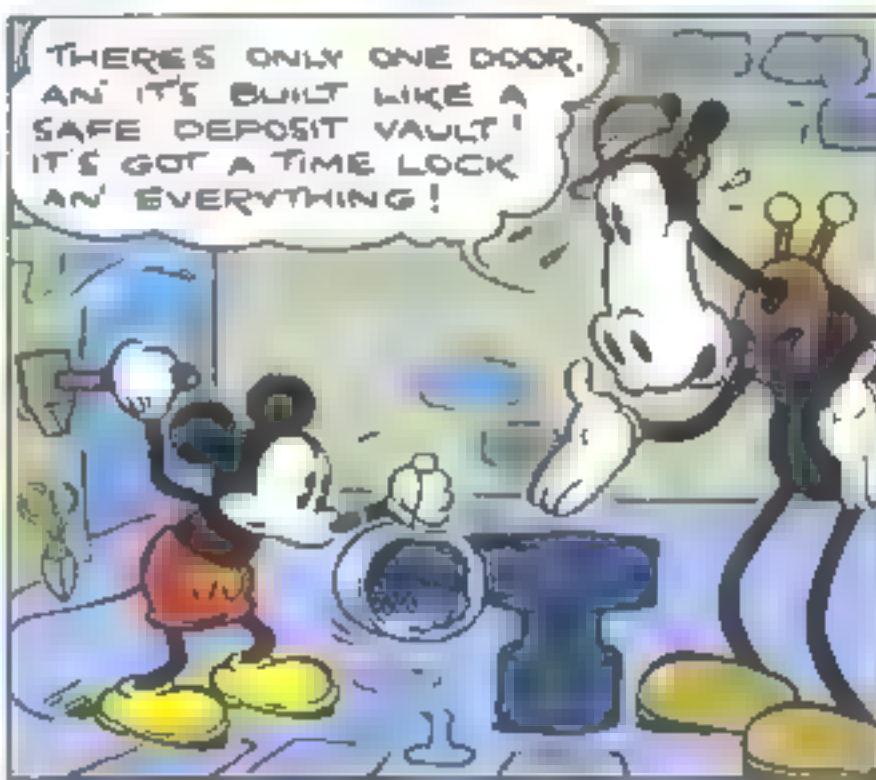
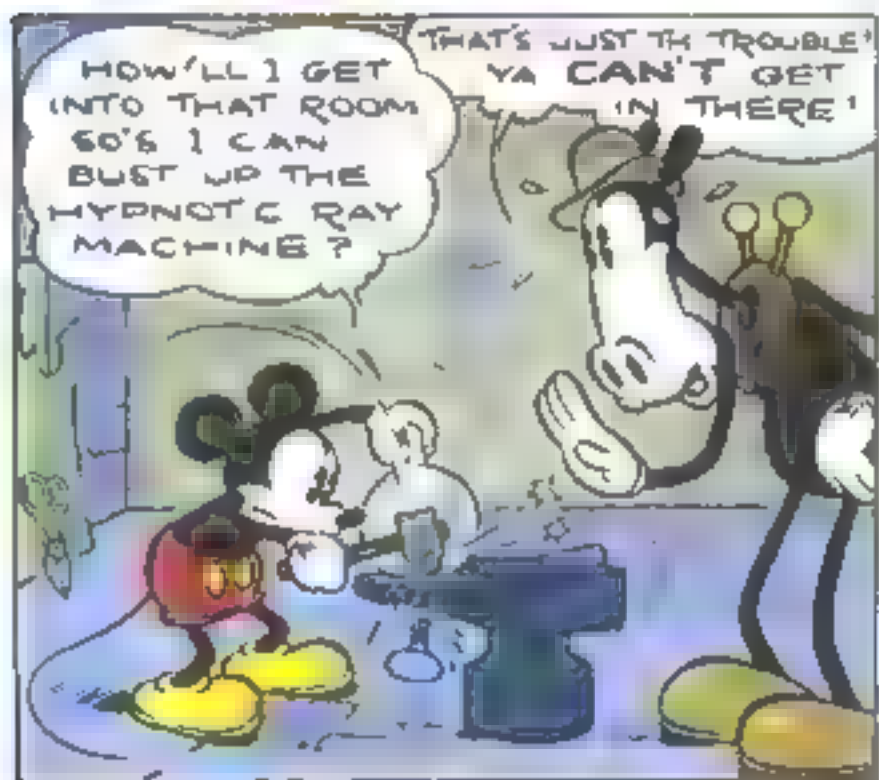
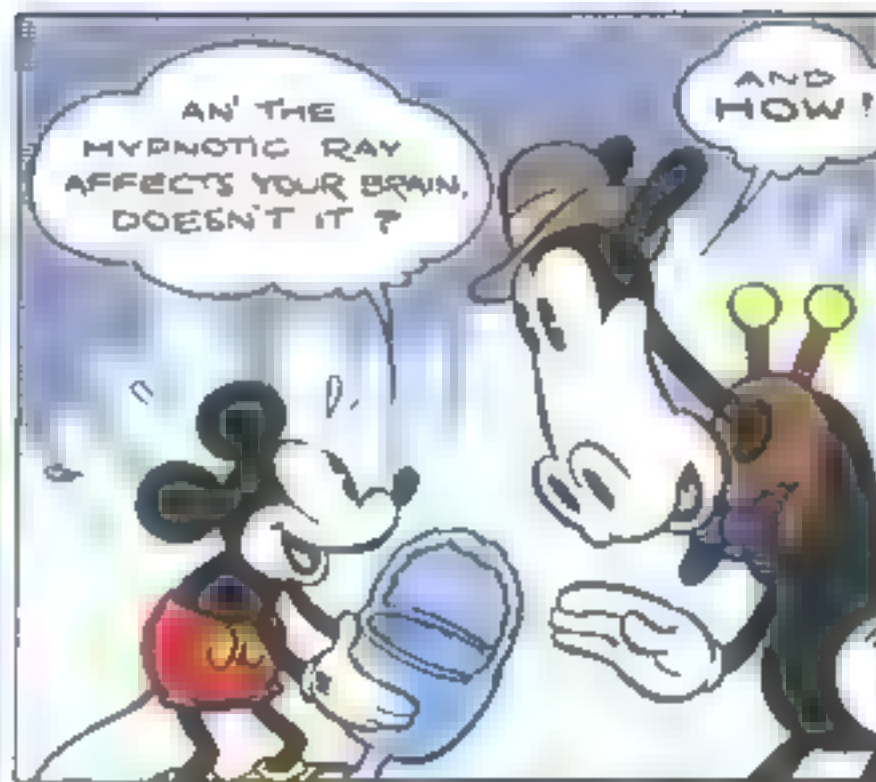


SEARCHING FOR MICKEY AND HORACE MINNIE AND CLARABELLE COME TO BLAGGARD MANSION AND...



WHILE IN ANOTHER PART OF THE CASTLE...

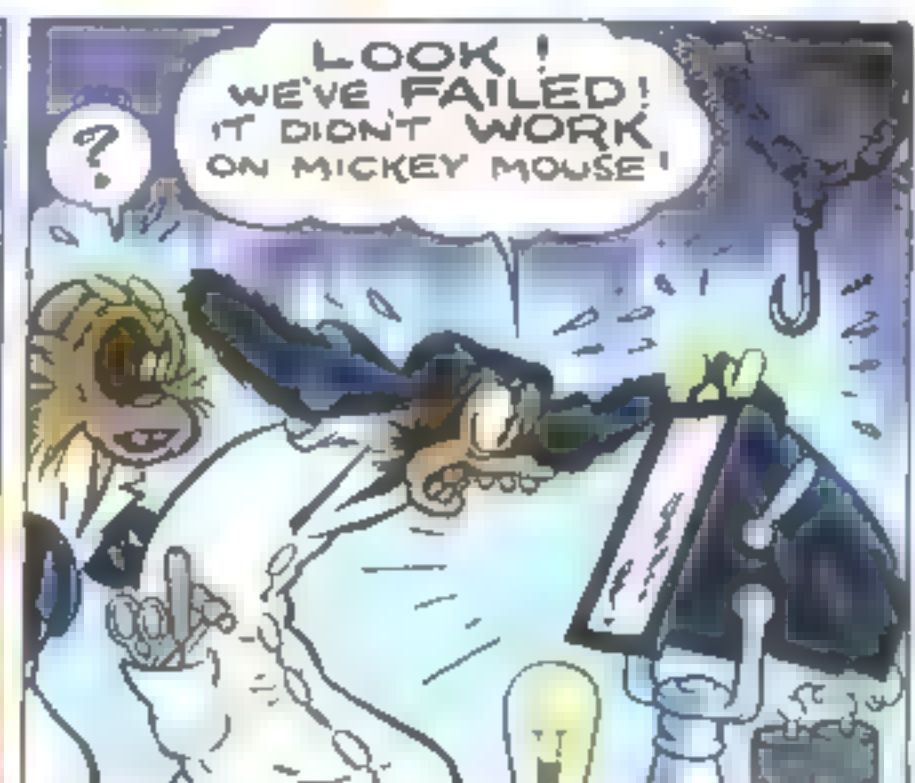
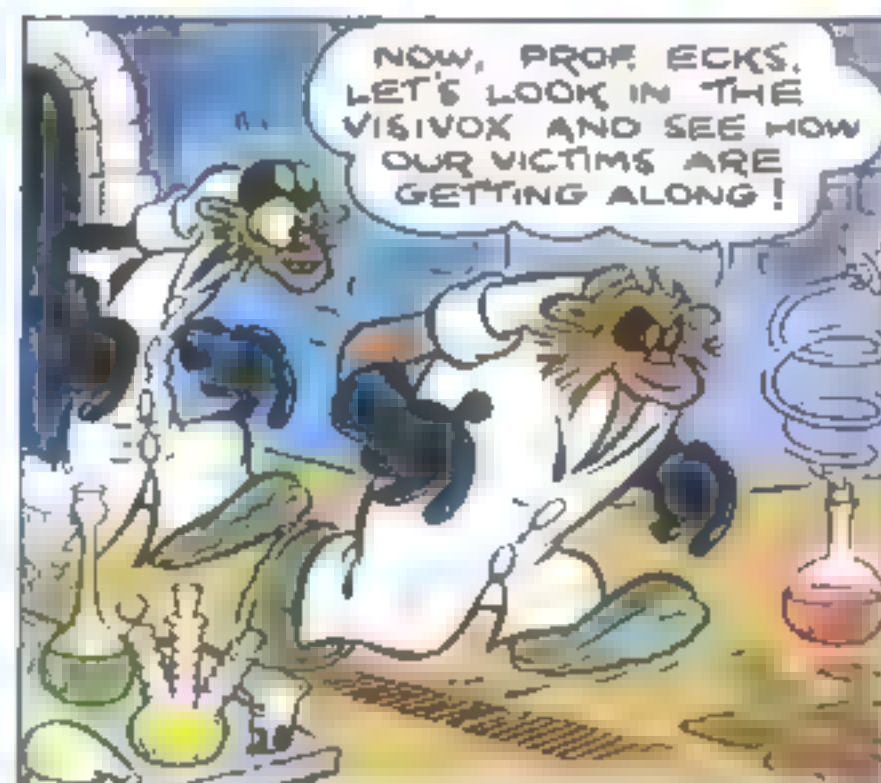
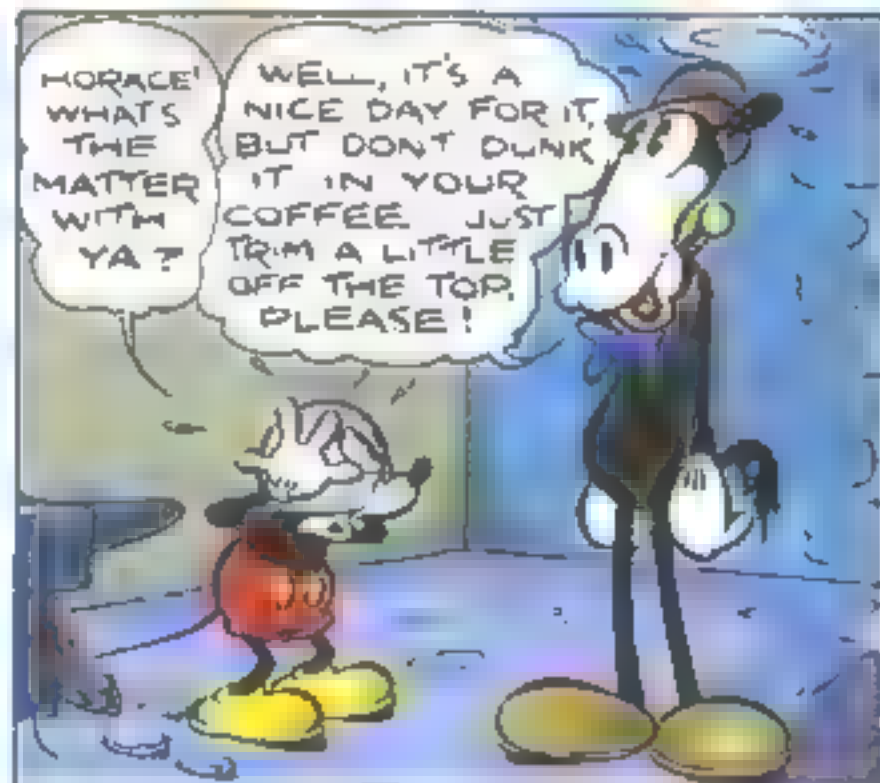




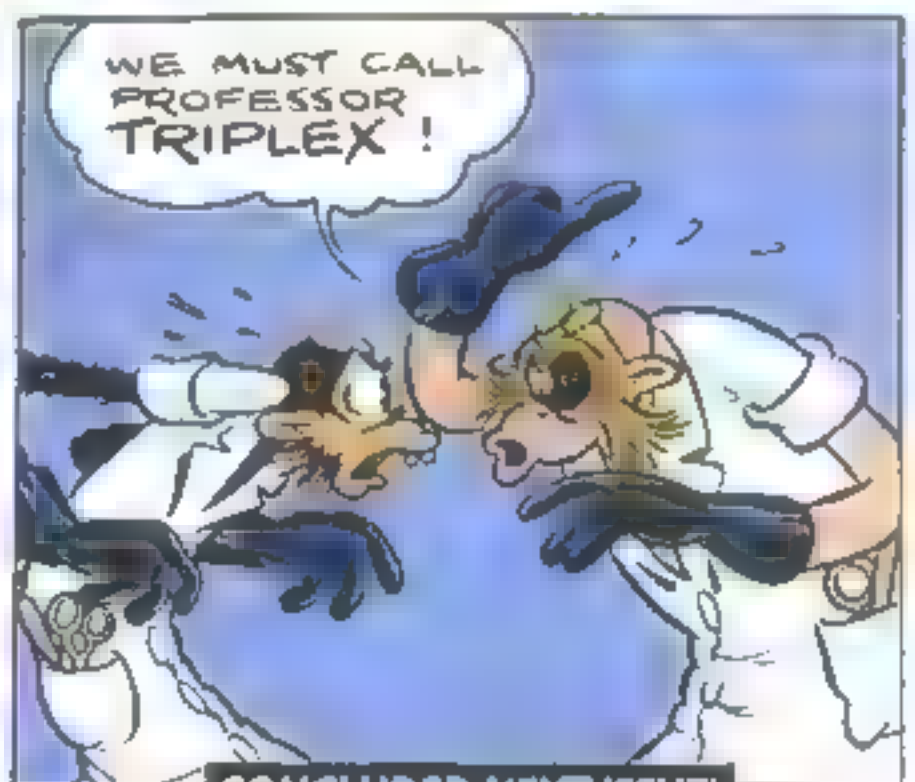
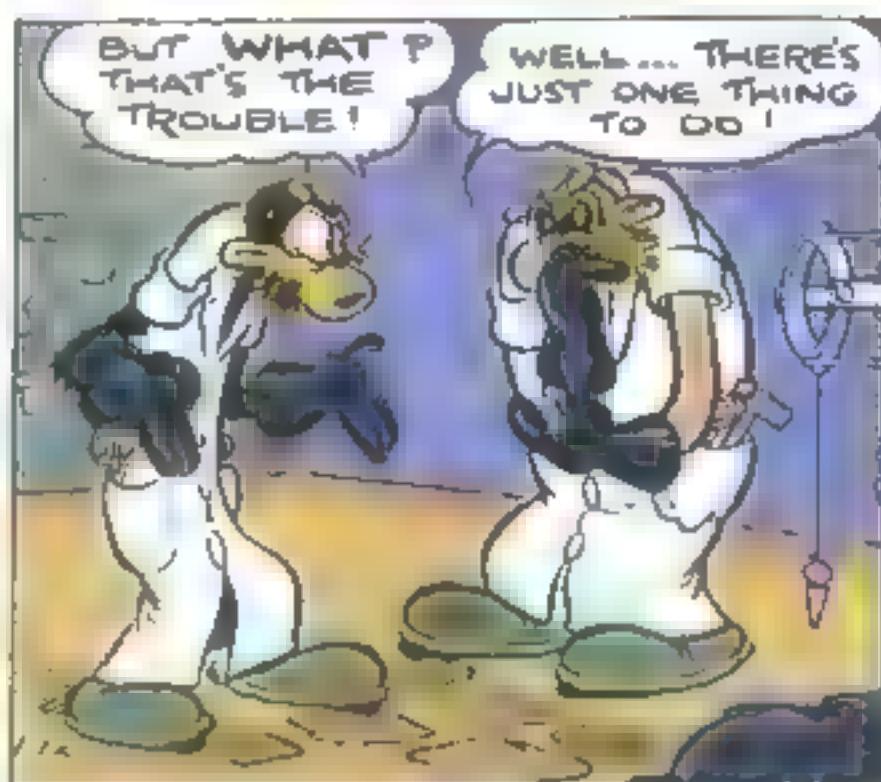
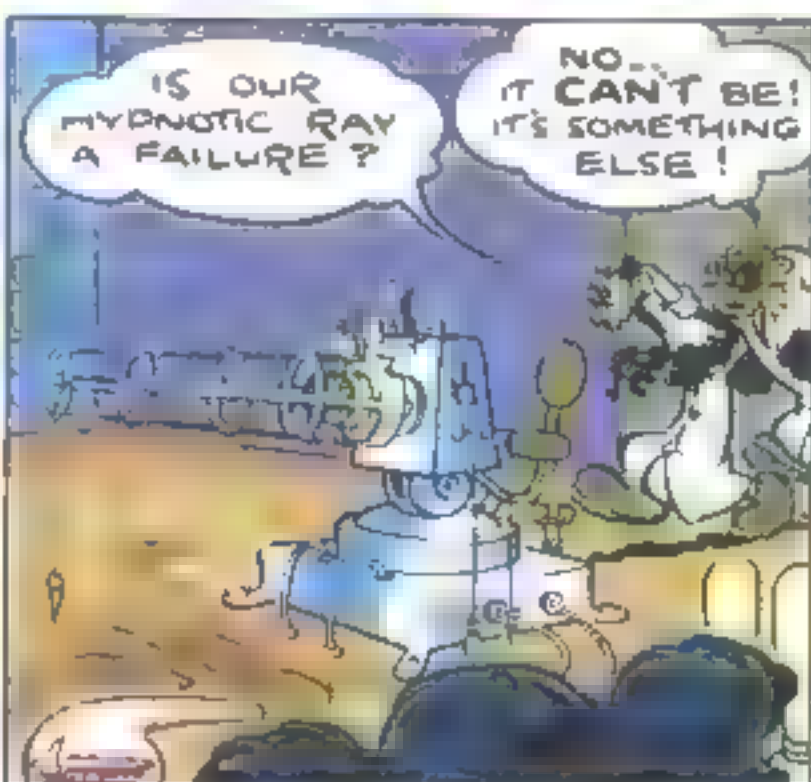
WOT KNOWING THAT MICKEY IS BUILDING A LEAD HELMET TO PROTECT HIMSELF, THE PROFESSORS RUSH TO THEIR MACHINE TO HYPNOTIZE HIM AND HORACE



AAGAIN THE HORRIBLE HYPNOTIC RAY HAS TAKEN EFFECT, AND.....



THE PROFESSORS ARE AMAZED TO FIND MICKEY SAFE, NOT KNOWING HE WAS WEARING A LEAD HELMET FOR PROTECTION AGAINST THEIR HYPNOTIC RAY!



CONCLUDED NEXT ISSUE!

Color: To Halve

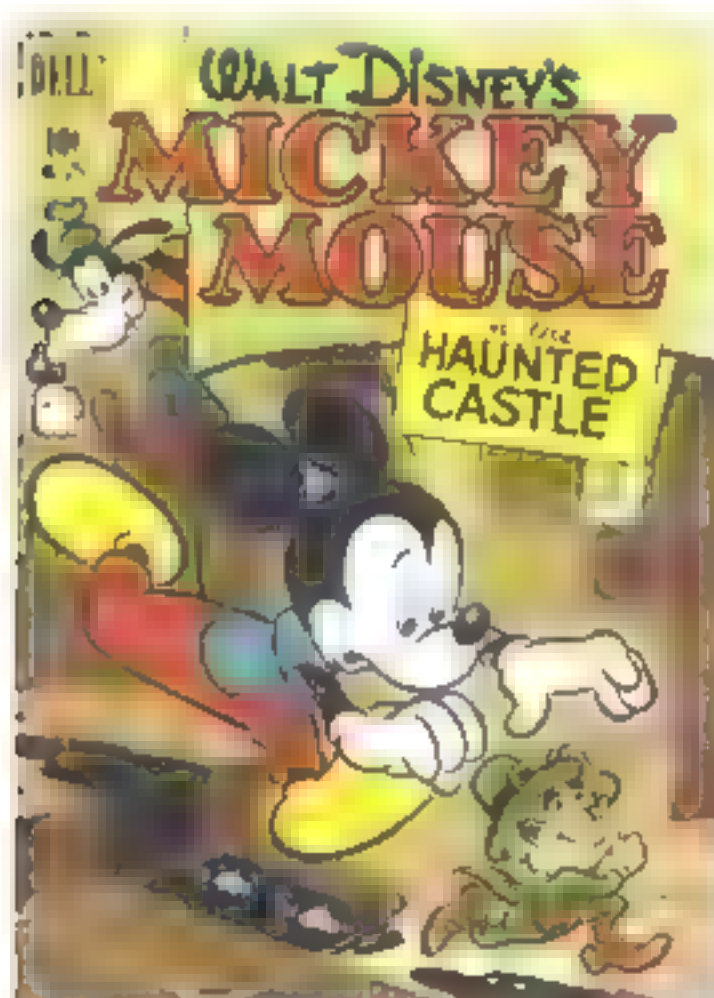
In the history of comic books, it has always been true that when production or other costs go up, a publisher has two choices: he either increases the cover prices or he has to cut expenses somewhere. In the early days, comics had 64 pages and sold for a dime. Eventually, the number of pages was cut in half and cover prices have gone up fifteen times! In April, 1951, when Western

Publishing published **Mickey Mouse in the Haunted Castle**, they had long since stopped printing their inside covers in full color. As a cost saving measure, they had halved the color; that is, they printed the inside cover gags in two colors — red and black — rather than in four.

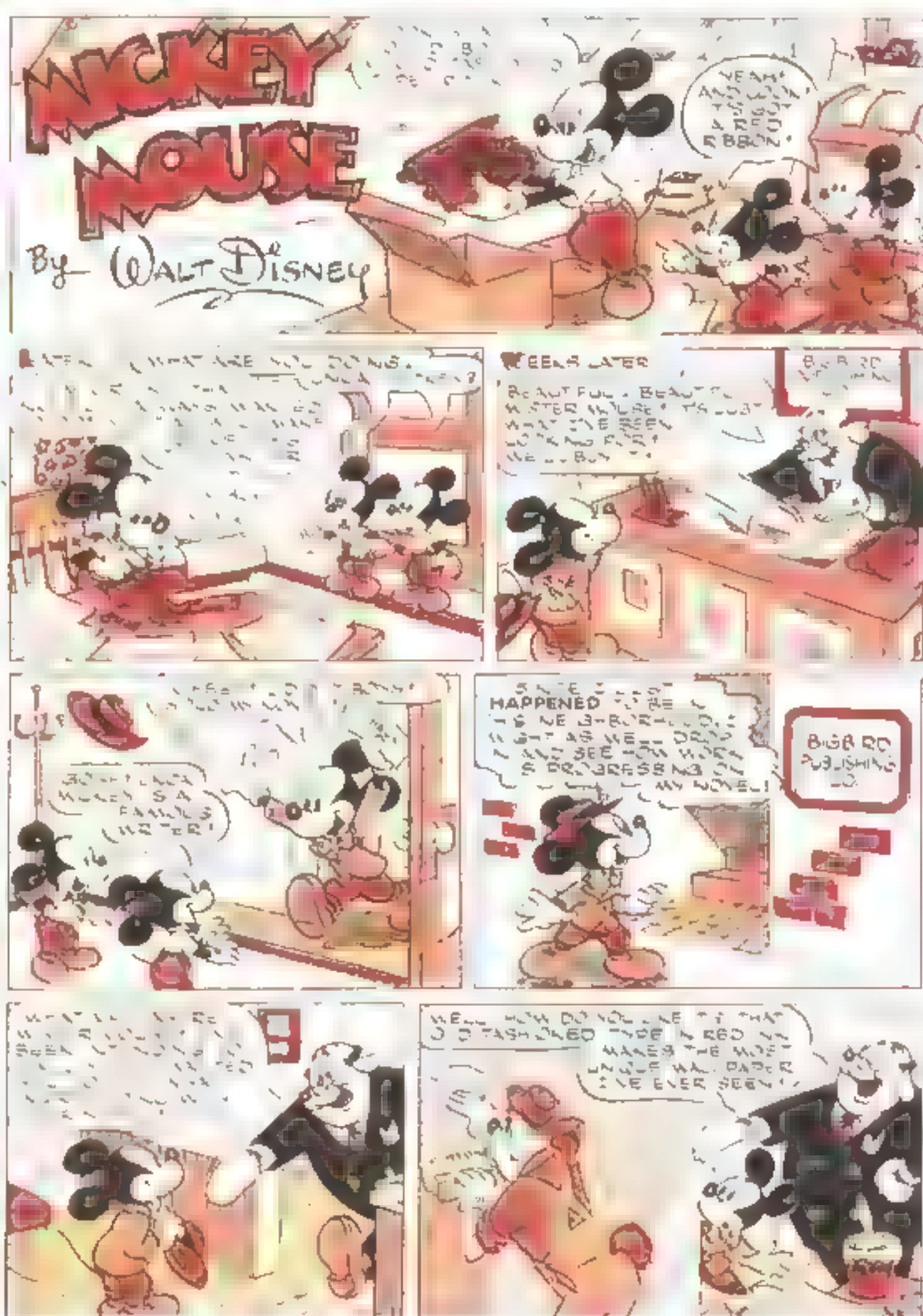
Were the economies worth it? Well, let's make a hypothetical guess. If their bookkeepers had

figured they could save just one one hundredth of one cent per copy by dropping yellow and blue from the inside covers and their print run was, for instance, two million . . . the savings would have been \$200. In 1951 that would have paid a skilled worker's salary for a week.

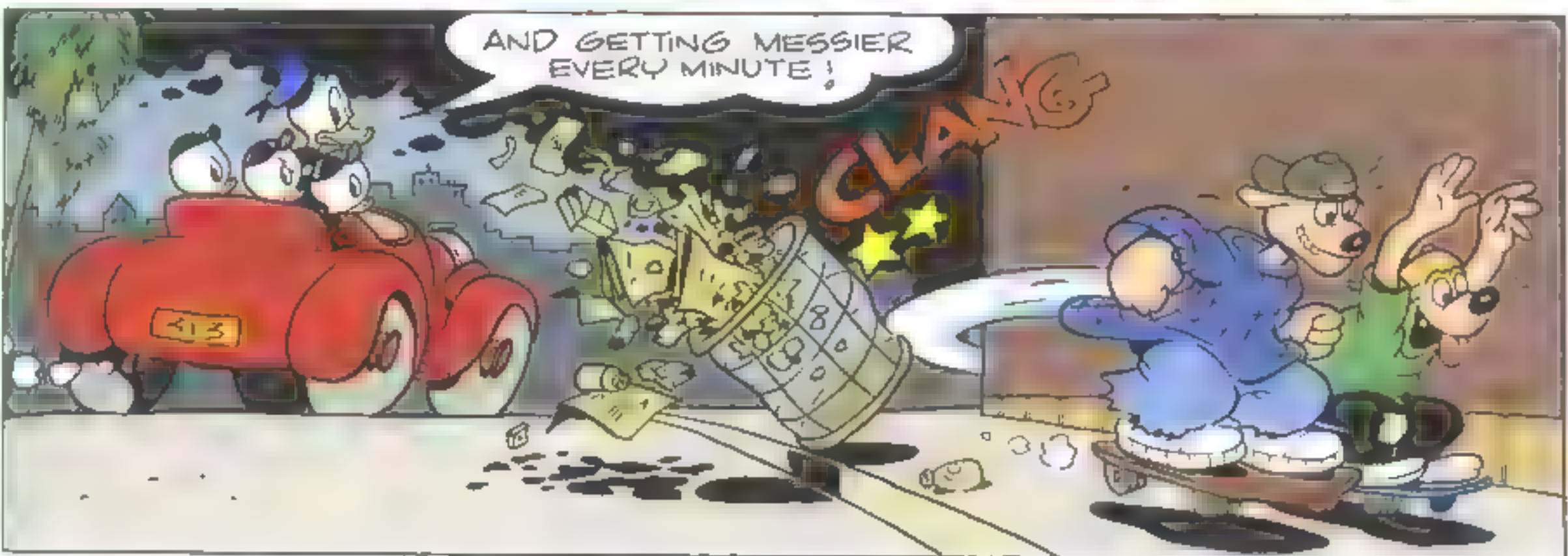
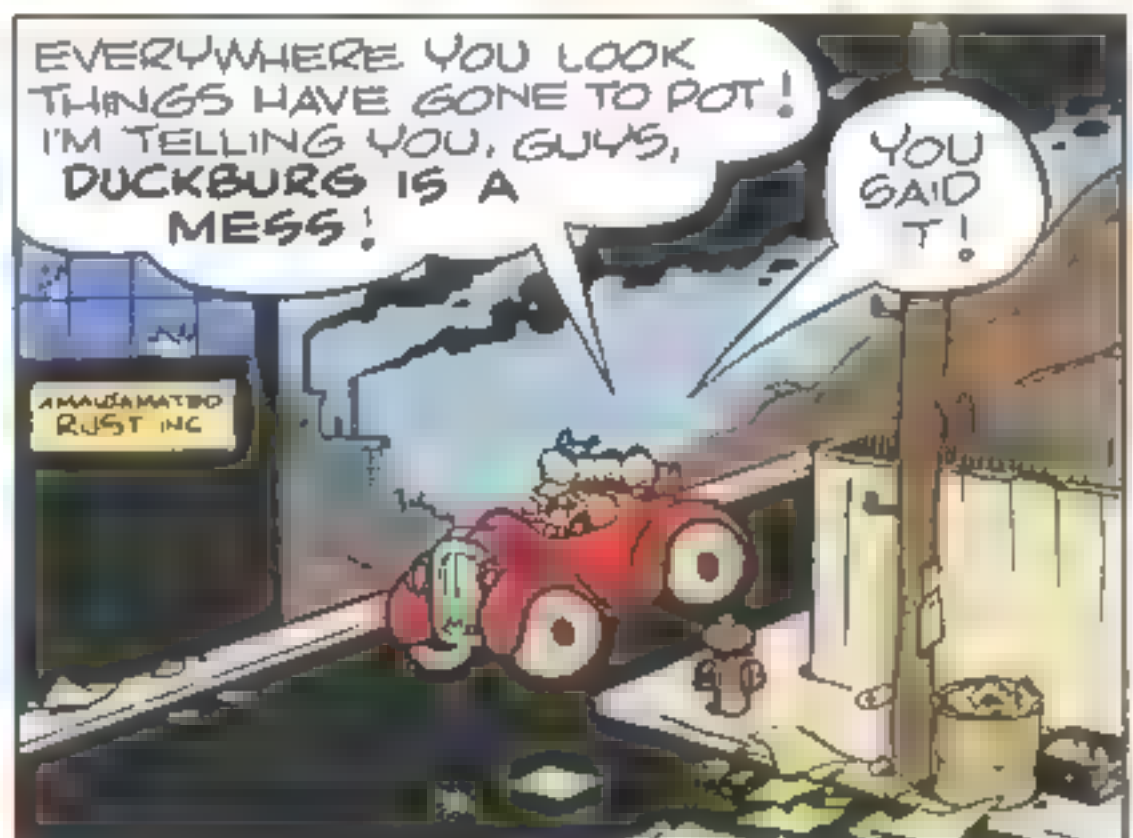
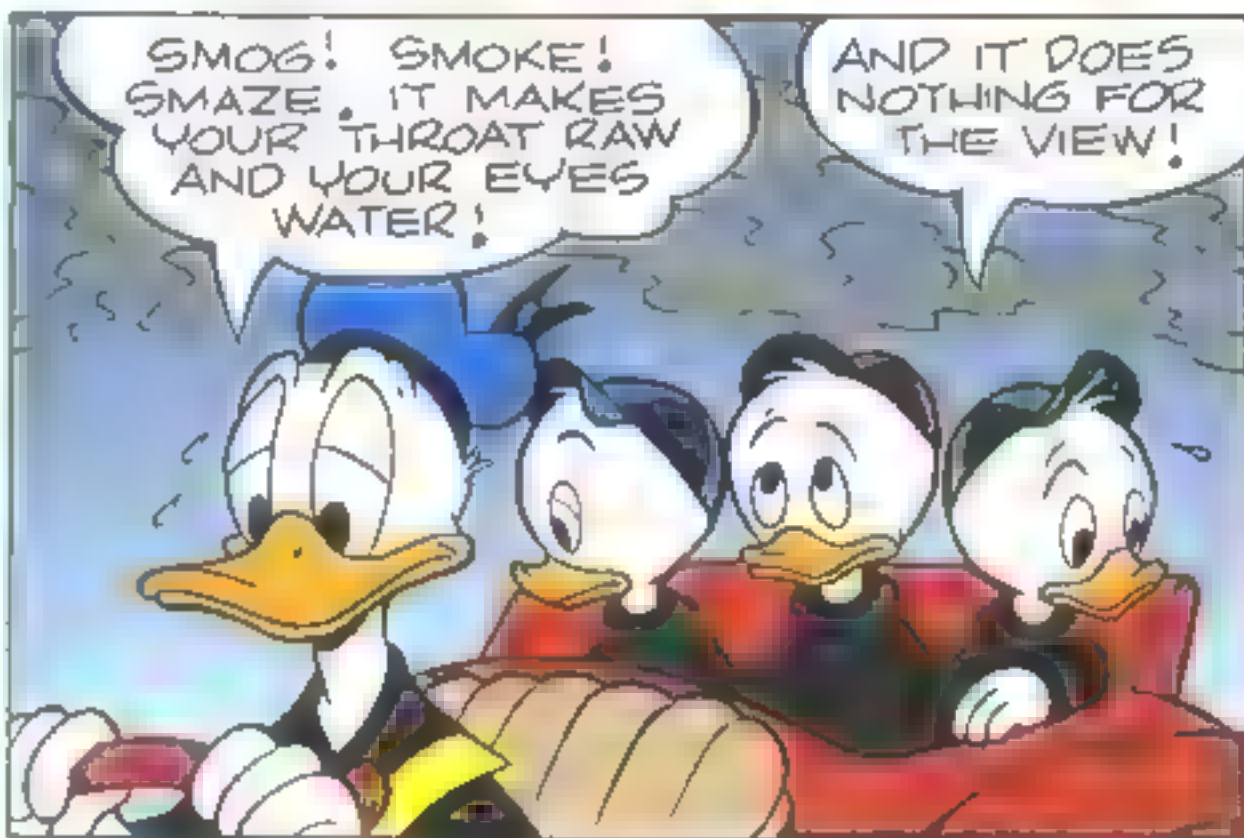
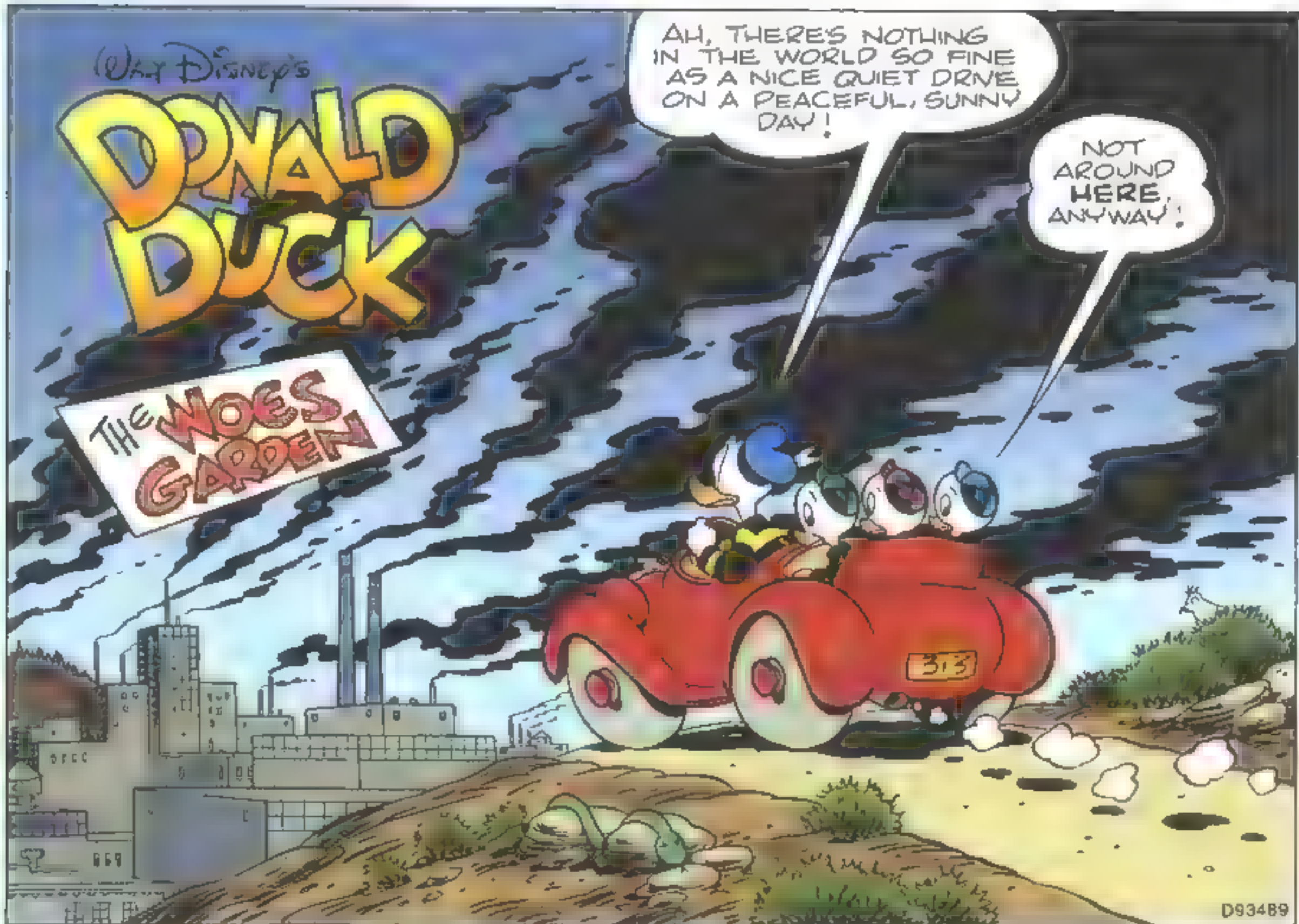
And, wouldn't you know, in the very next issue of **Mickey Mouse** they eliminated the red



This is how the inside back cover appeared in **Mickey Mouse FC 325**. The use of one color in addition to black was intended as a tone to brighten the page and give it more dimension, even though a red ribbon worked into the gag itself. No one thought that the reader would believe Mickey's old typewriter was solid red!



or Have Not?



AND THE NOISE!
YOU CAN HARDLY
HEAR YOURSELF
COMPLAIN!

HONK

SCREECH

BANG

BOOGHA

TOOT

HONK

BEEP

TOOT

YEAH! AND IF IT ISN'T CAR
WRECKS, IT'S "MUSIC"!

RAP, BABY, WITH A
BASH AND A CLANG
AND A
CRASH
BANG
BOOM!

GOSH! THEY'RE
PLAYING OUR
SONG!

HA! IN THESE CRAZY
TIMES THAT'S
EVERYBODY'S
SONG!

DUCKBURG HAS MORE
KINDS OF POLLUTION THAN
YOU CAN SHAKE A
STICK AT!

IT'S A SIGN
OF THE
TIMES, BOYS!

POAR

SIGNS, YOU MEAN! JUST
LOOK AT THIS MESS!

DRINK
POPPO-
GURGLE!
AND
FIZZ!

OT!

ING!

OT!

ING!

SHOES

HOTEL

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SOX

CLOTHES

NO
BIKES

NO
DOGS

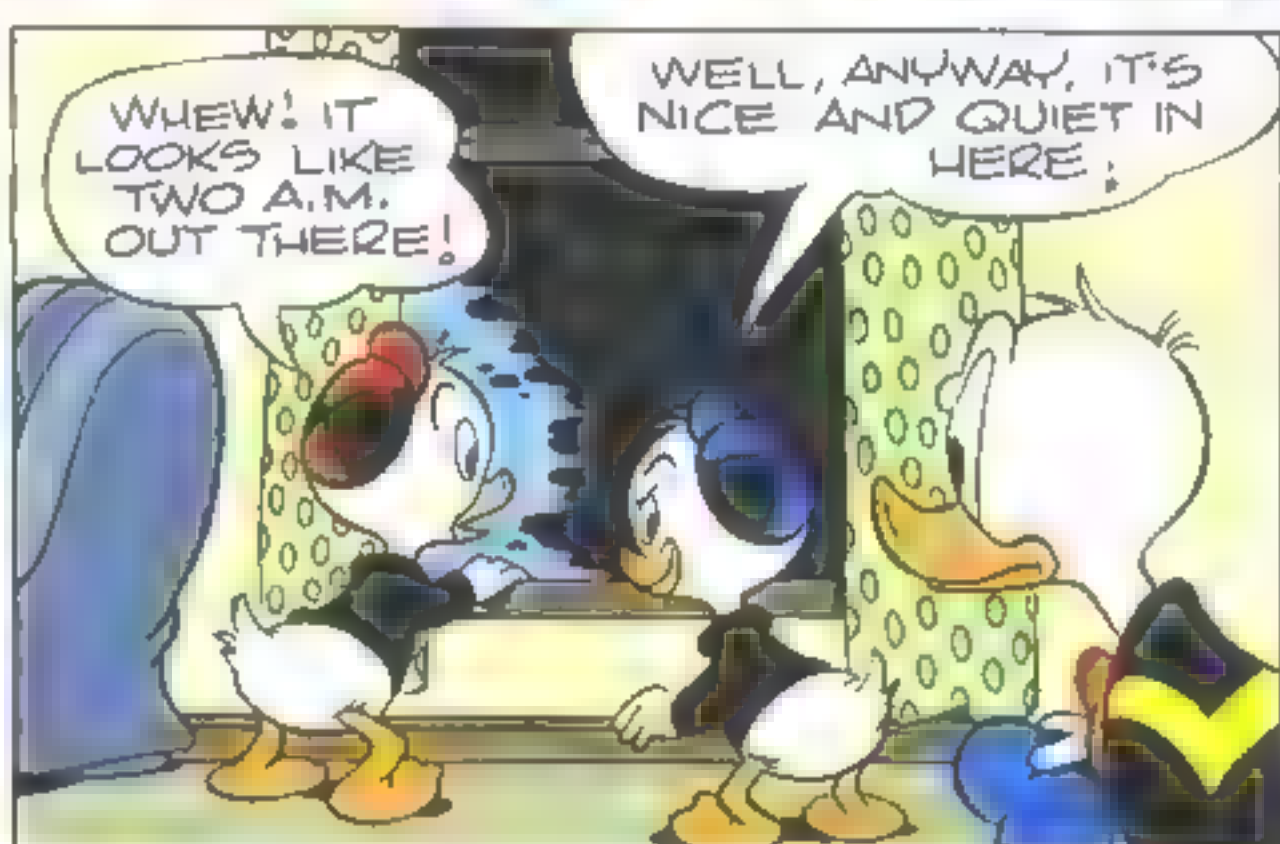
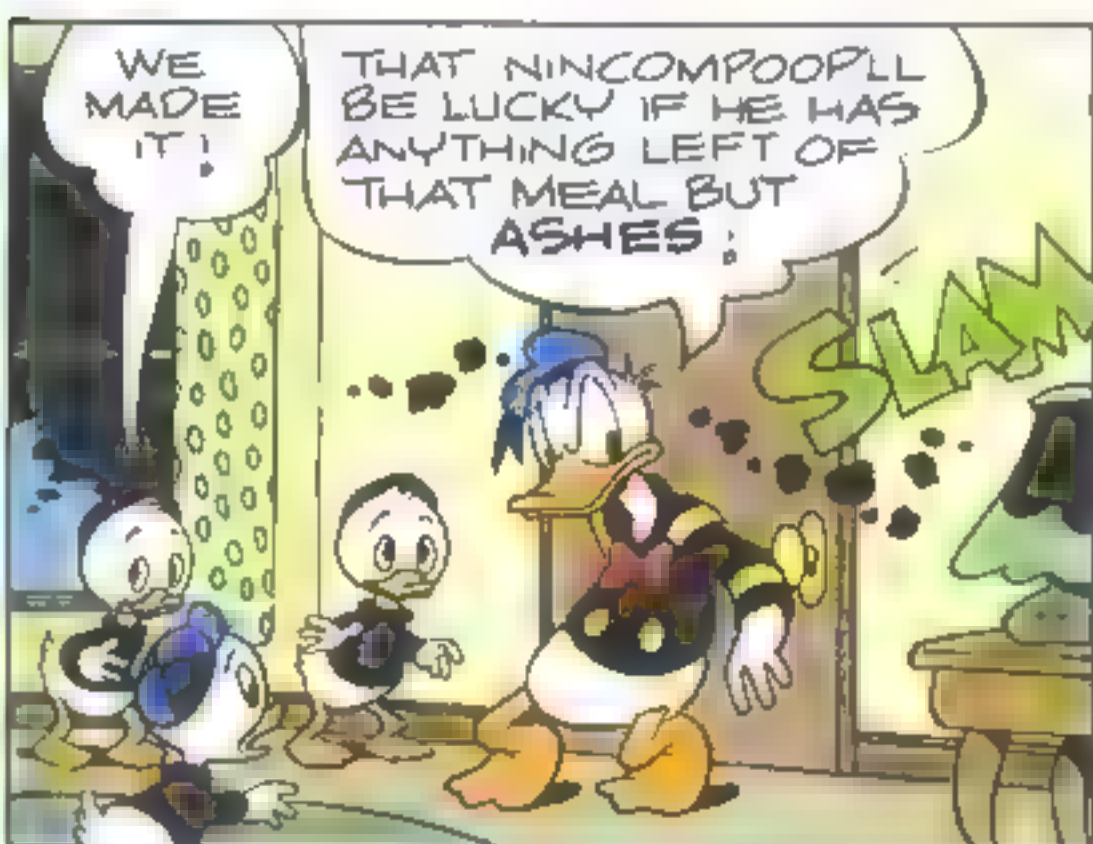
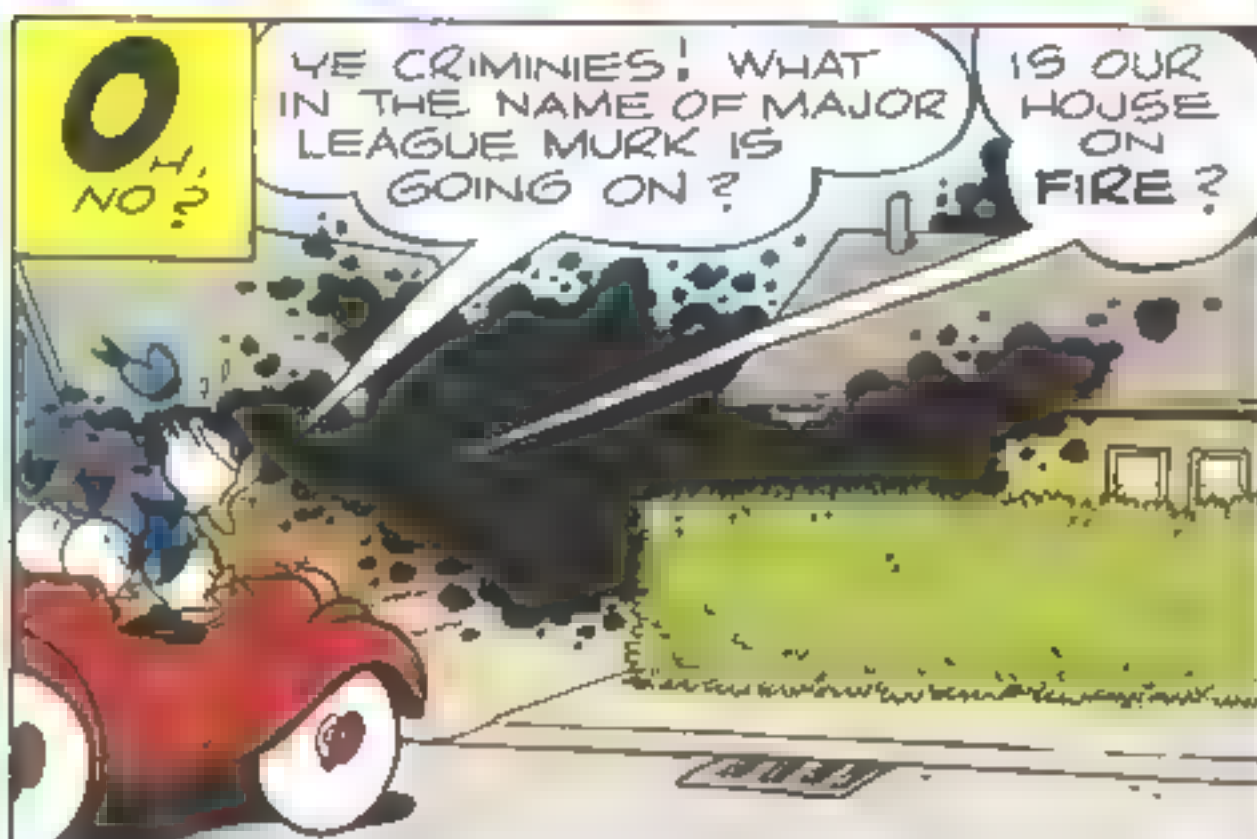
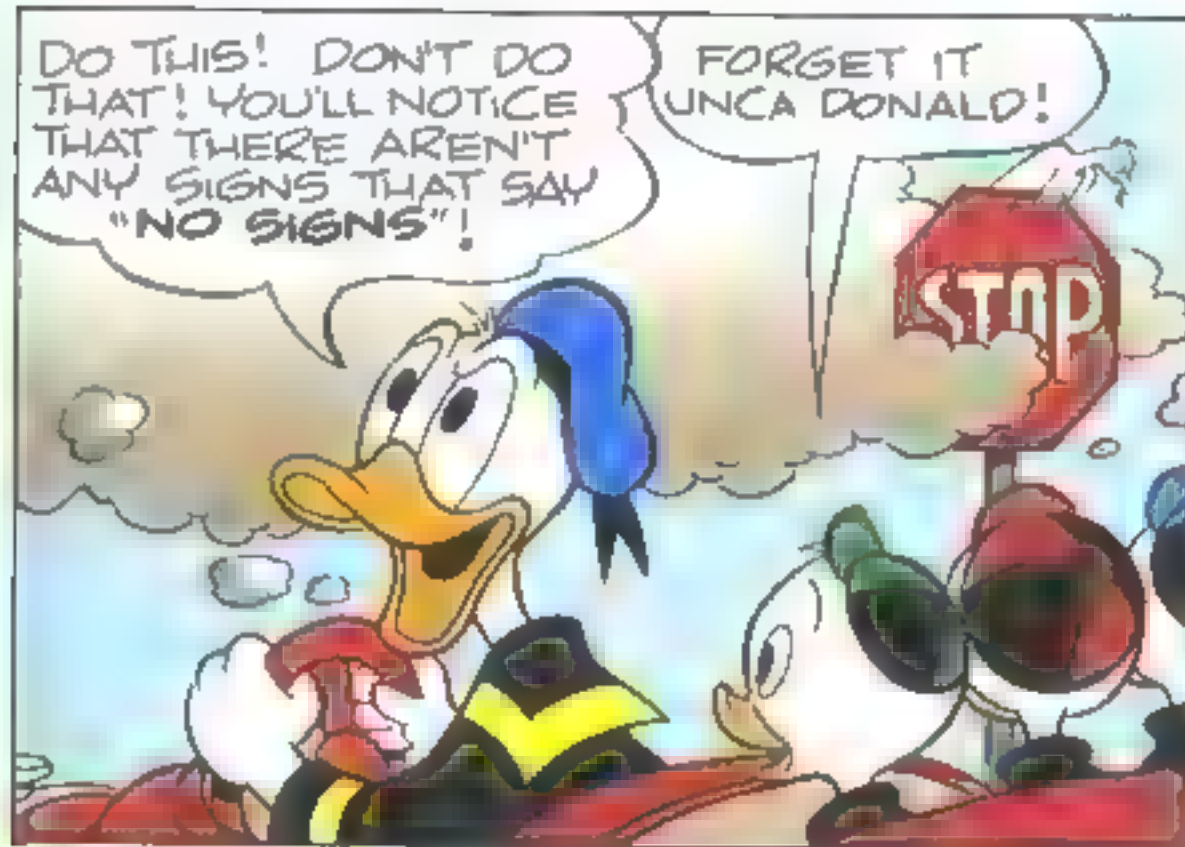
BIG
SALE!

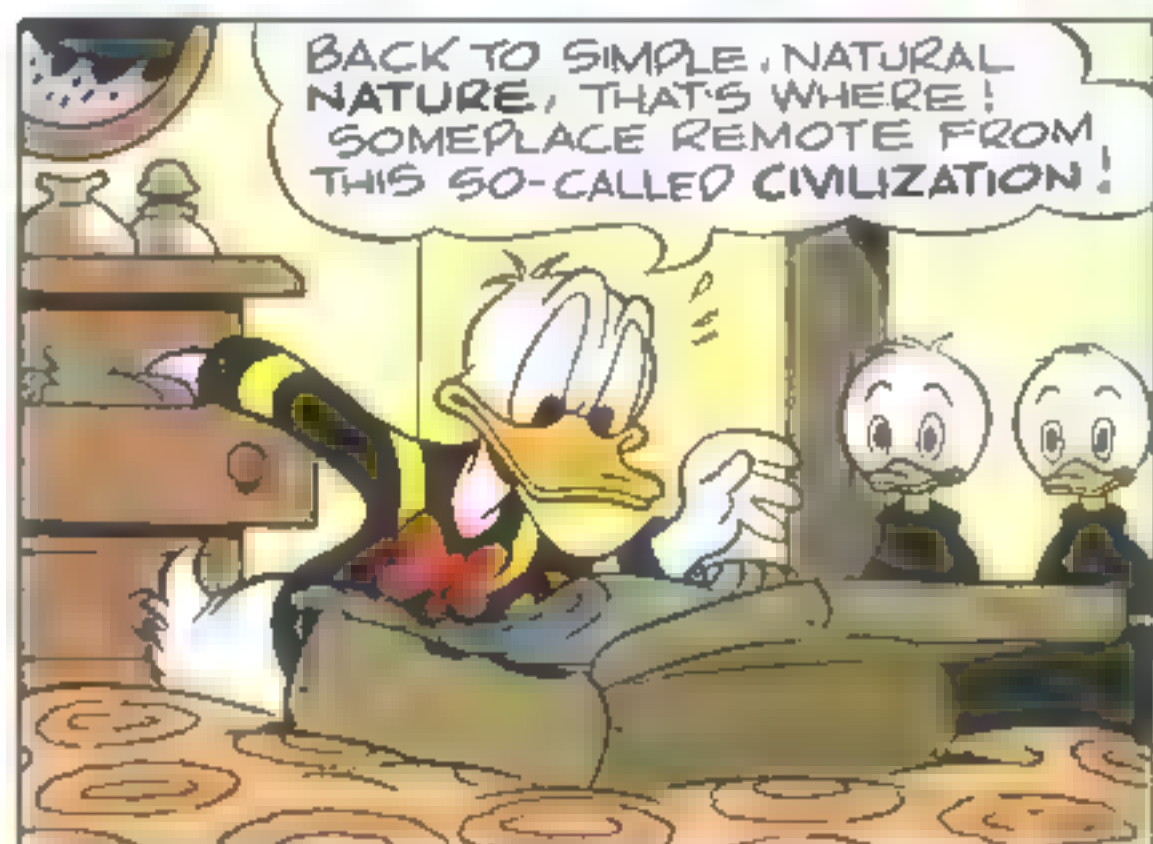
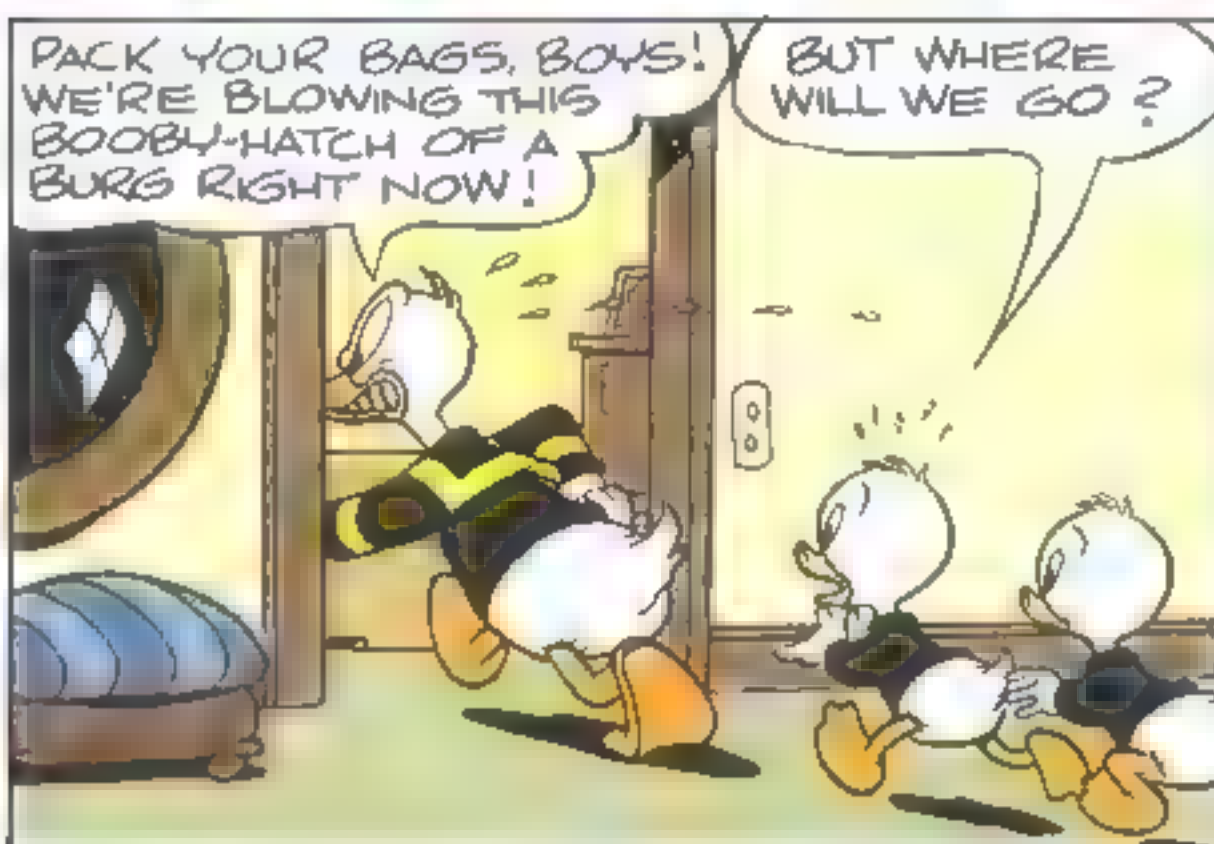
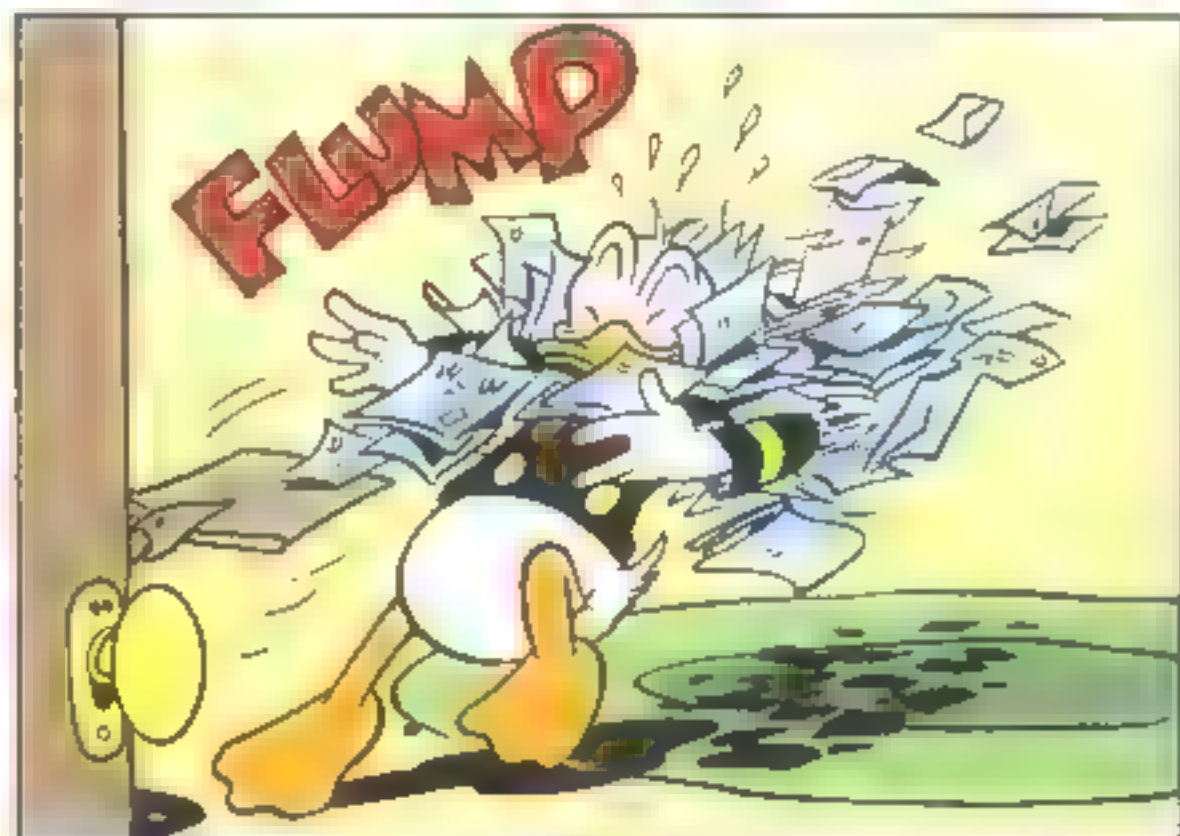
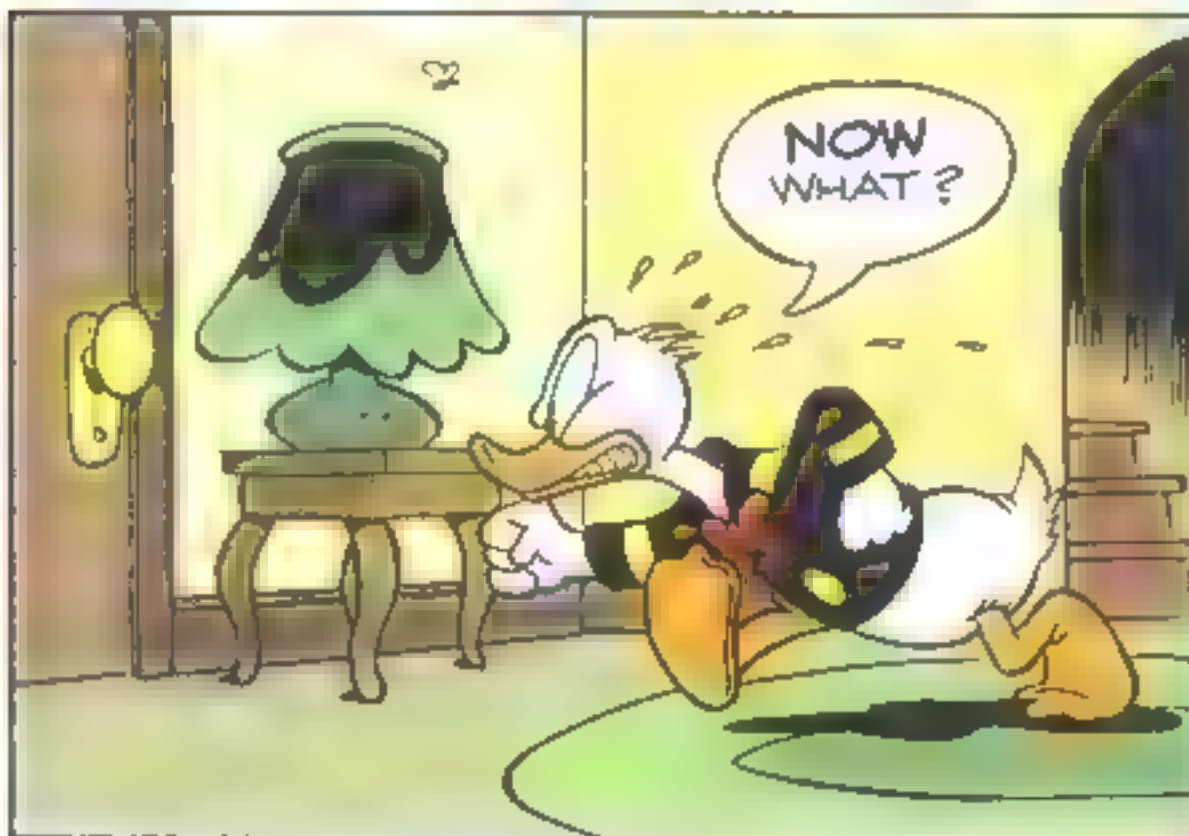
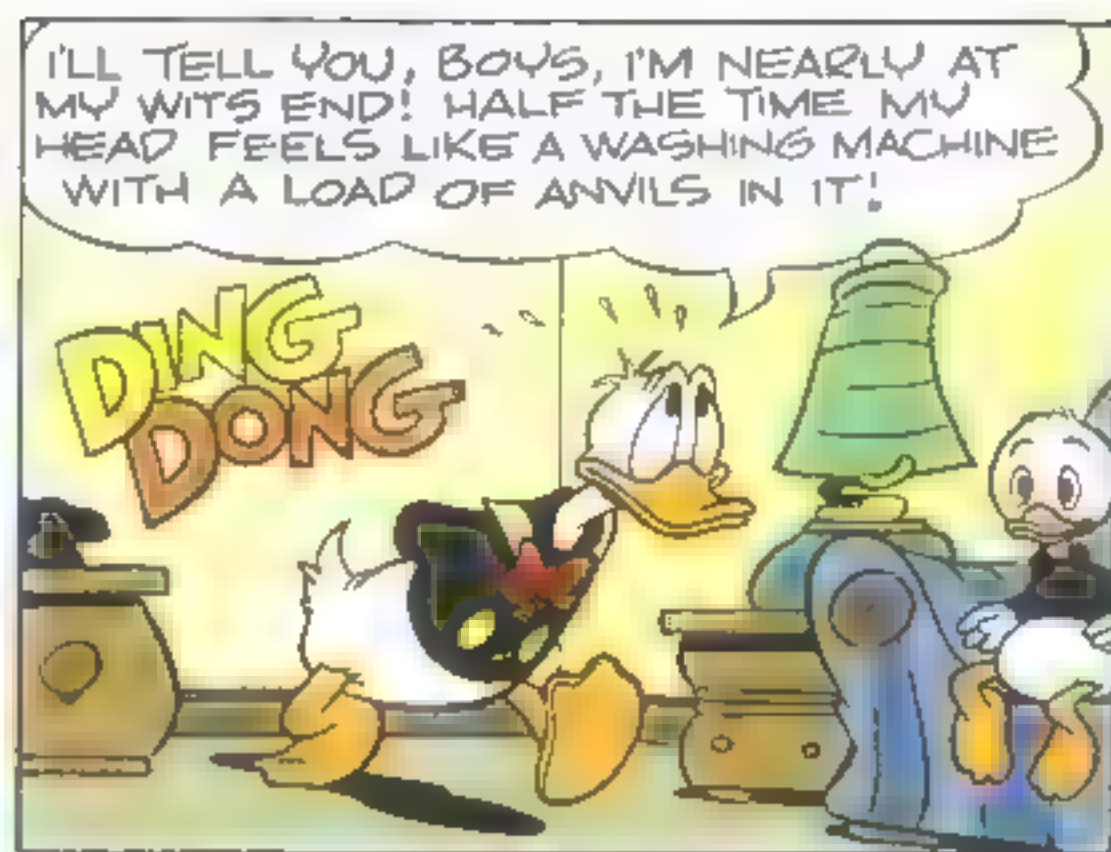
SLASHES
PRICED!

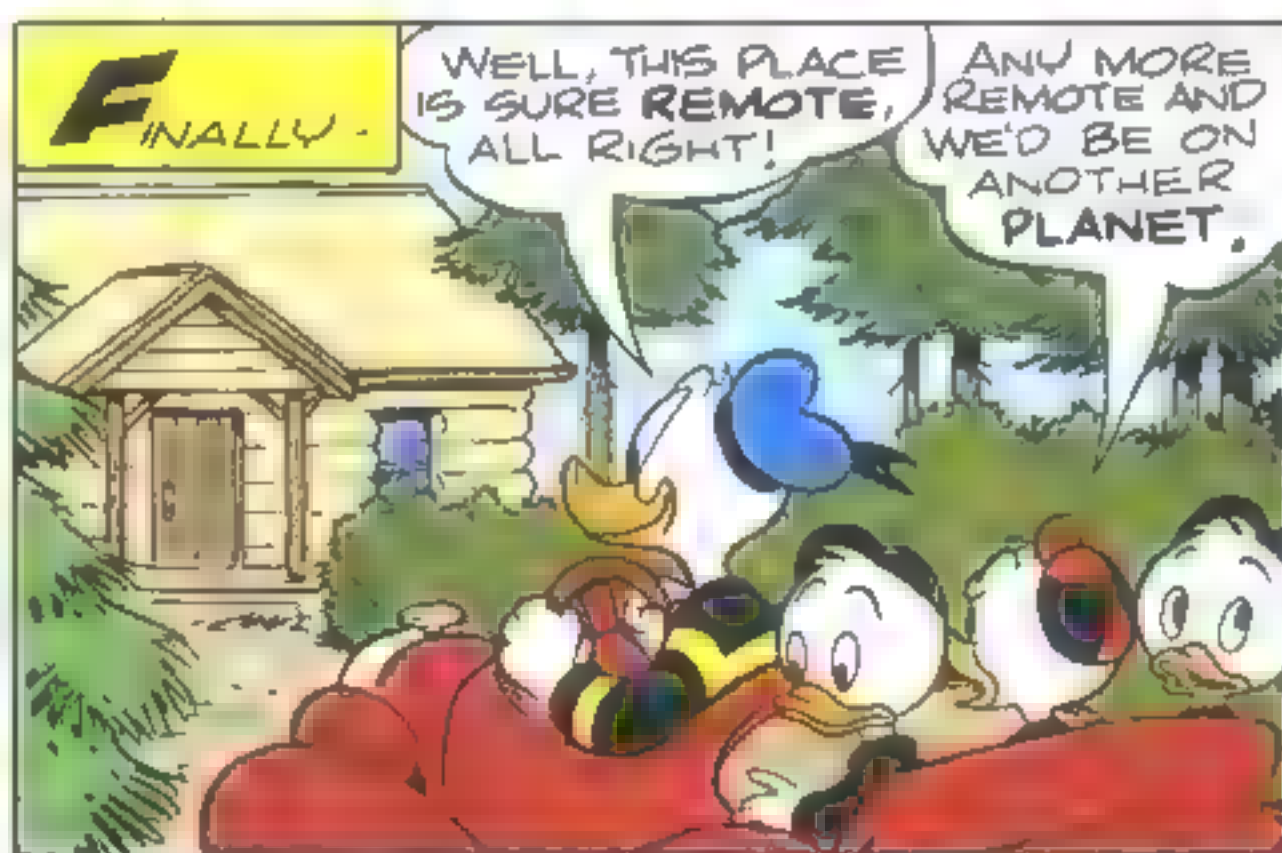
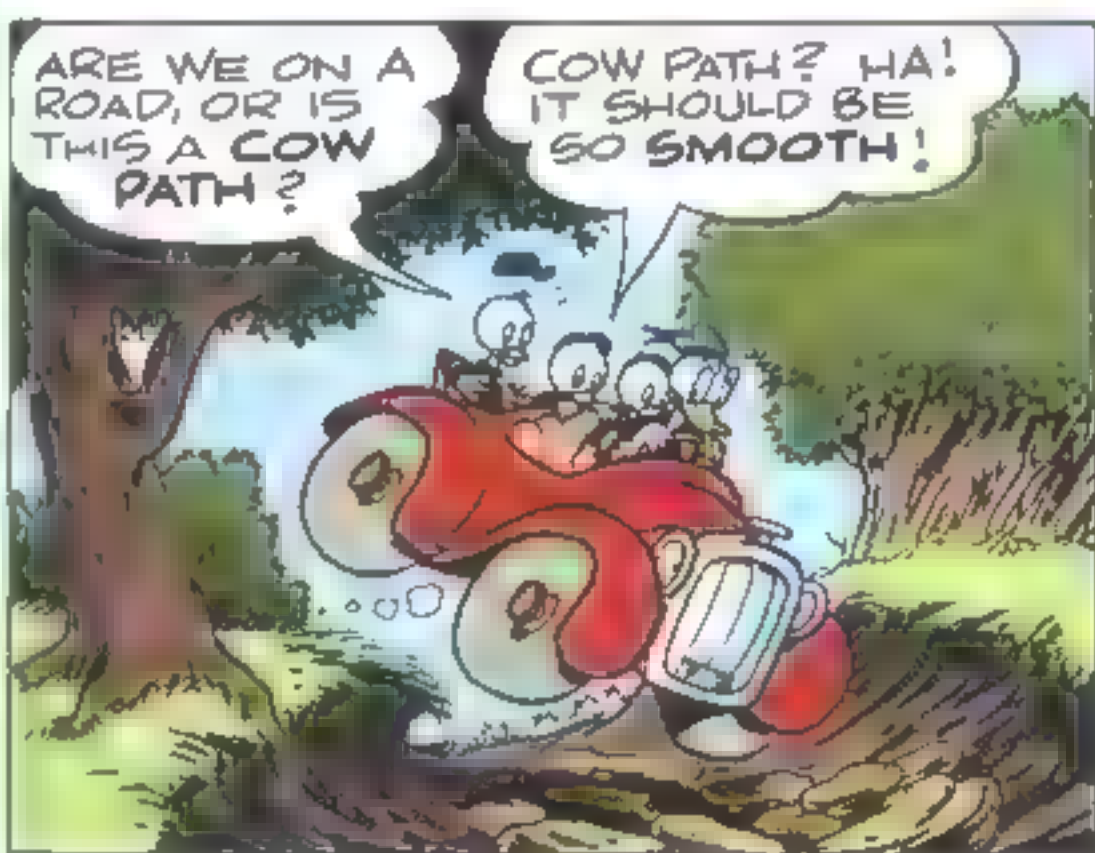
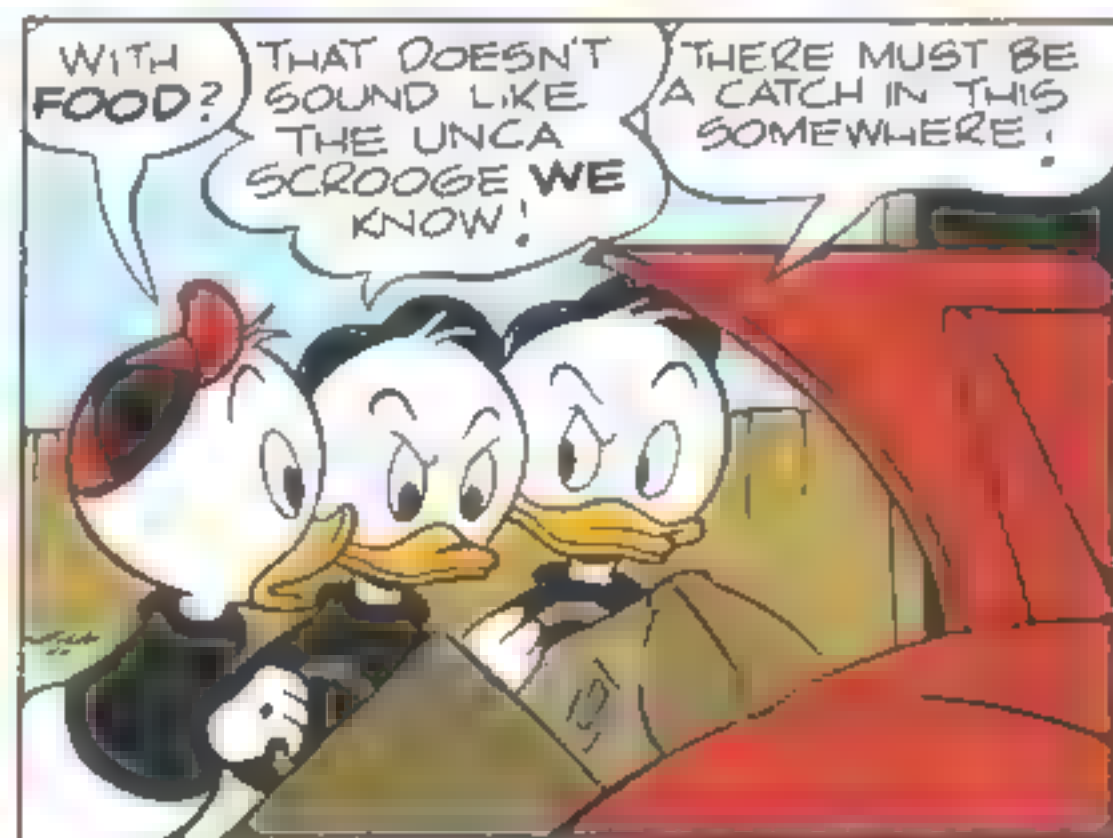
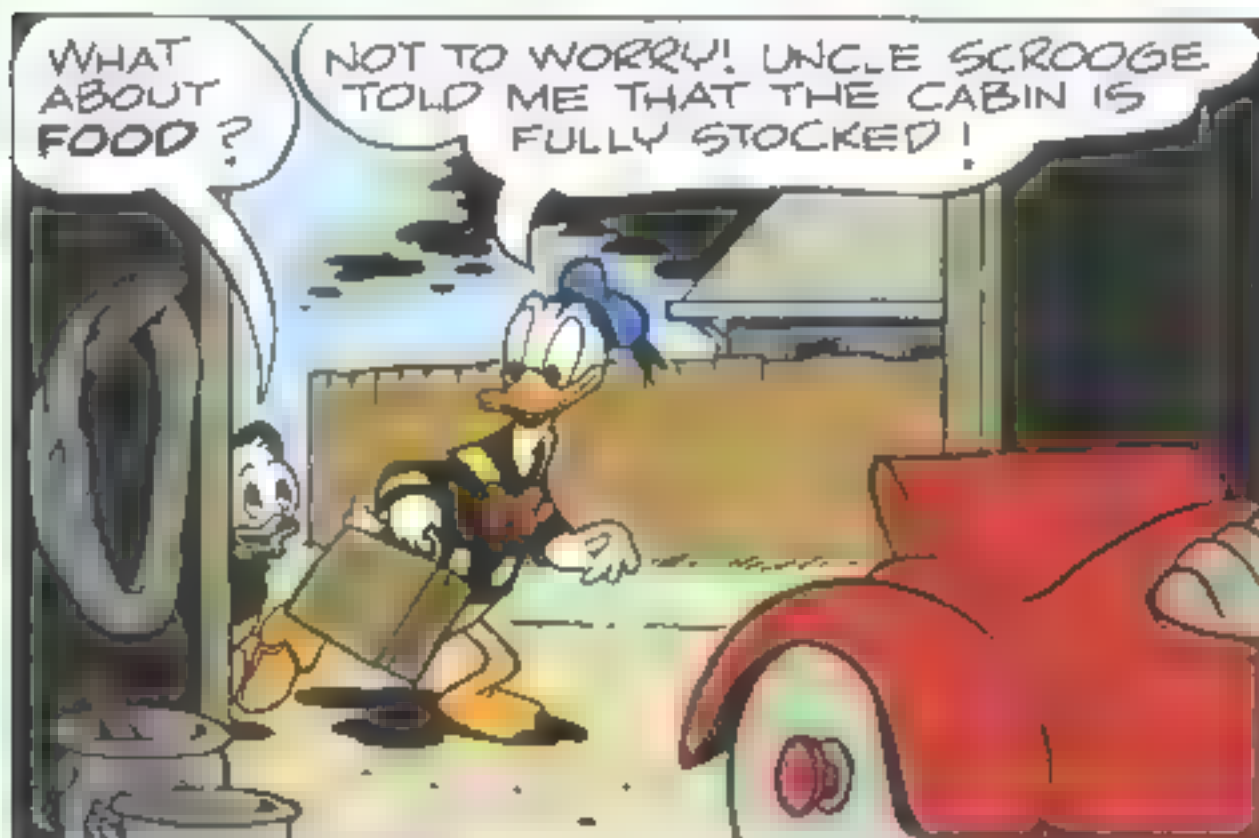
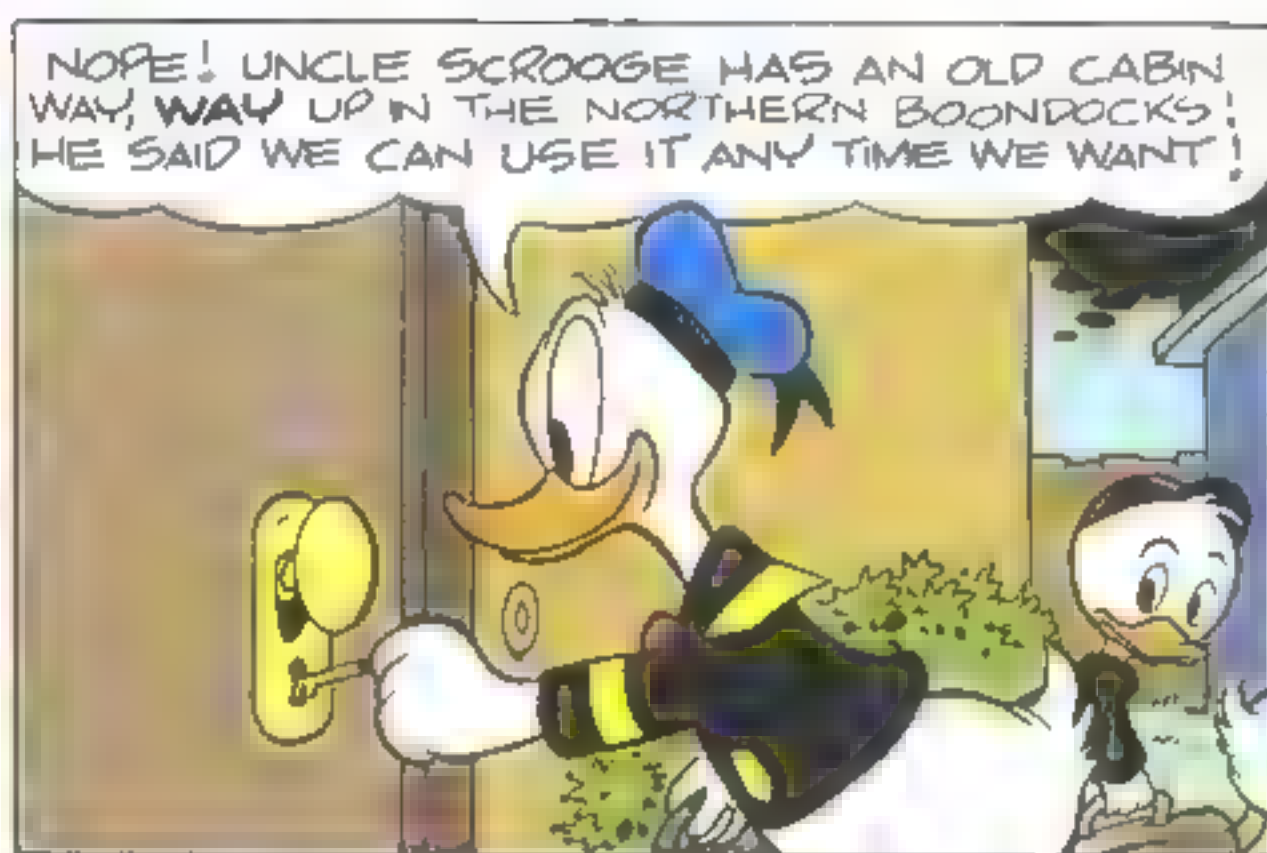
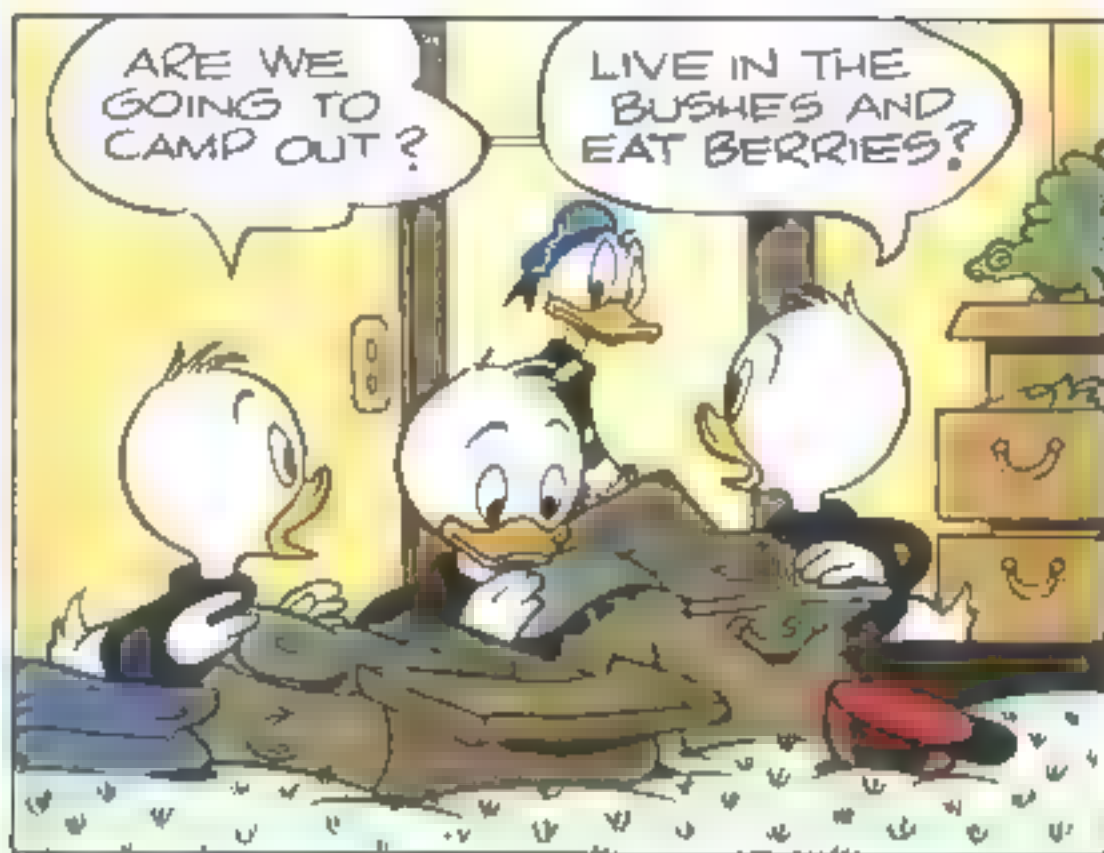
LAW
SUITS
1/2 OFF

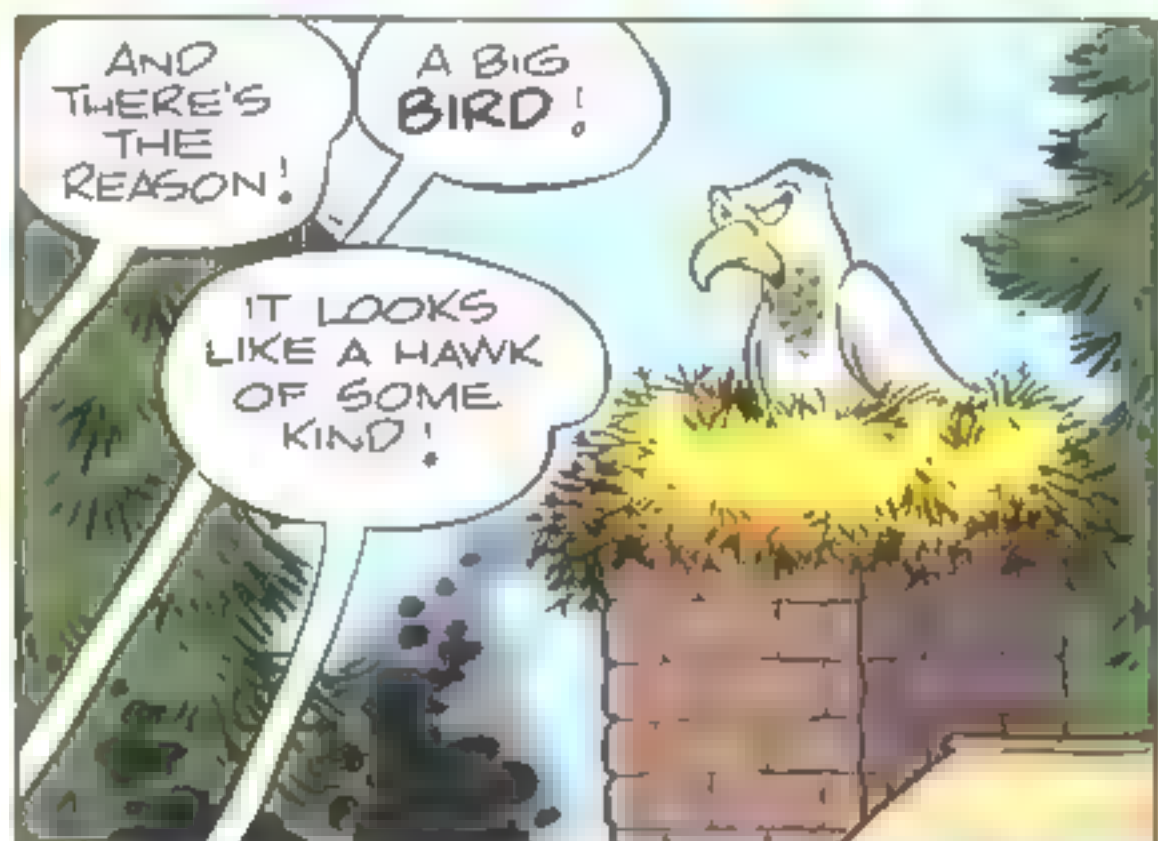
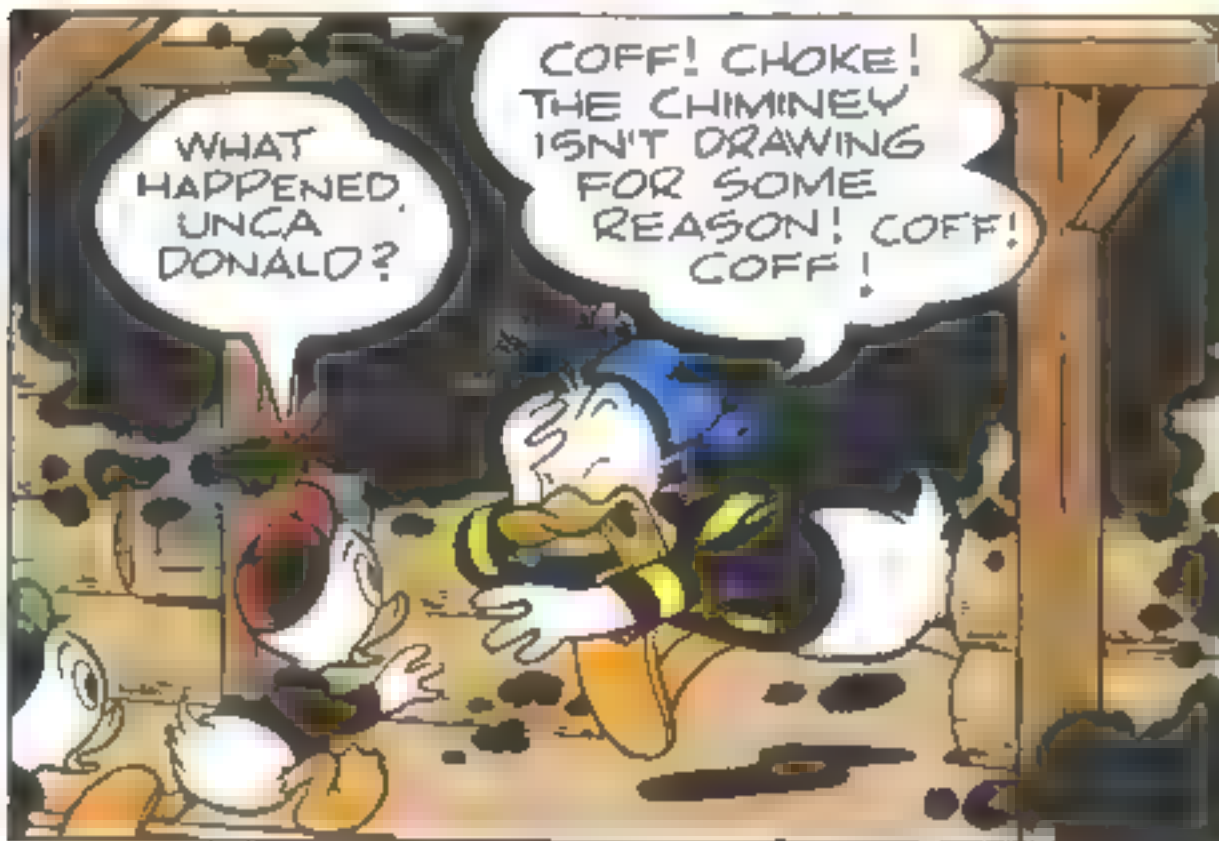
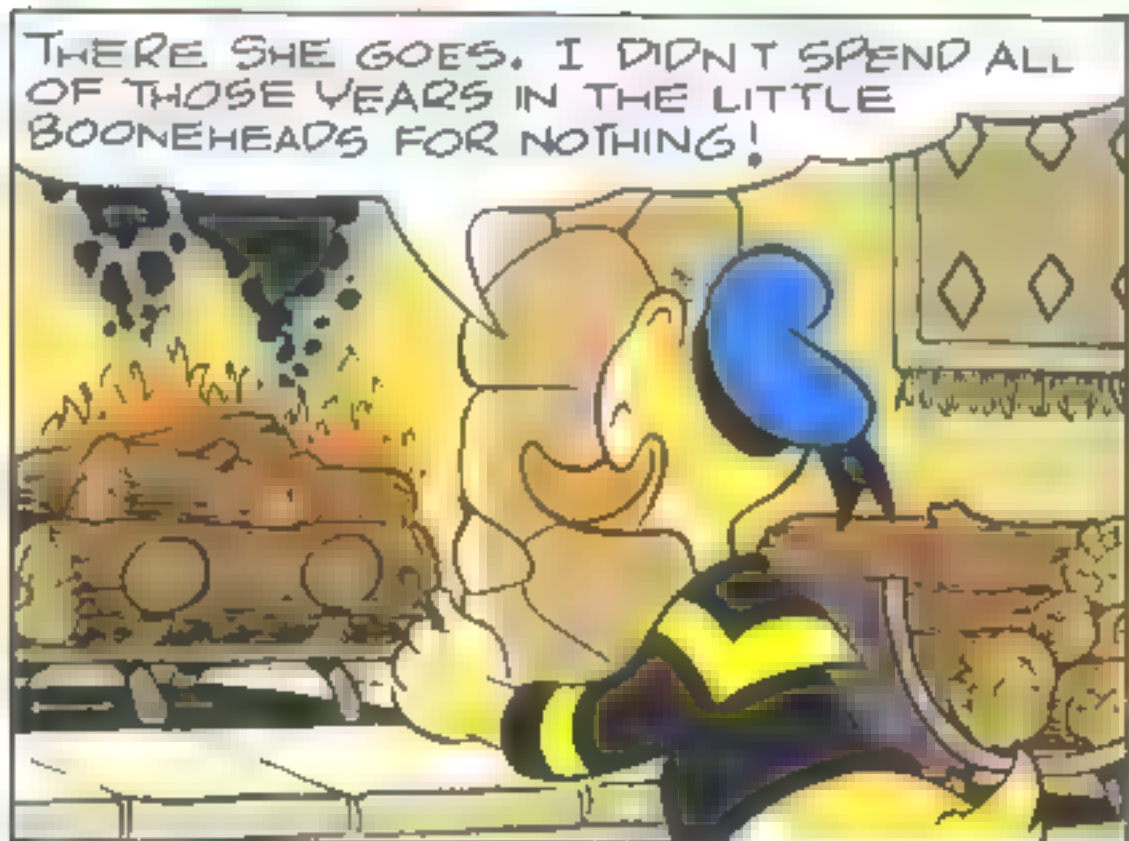
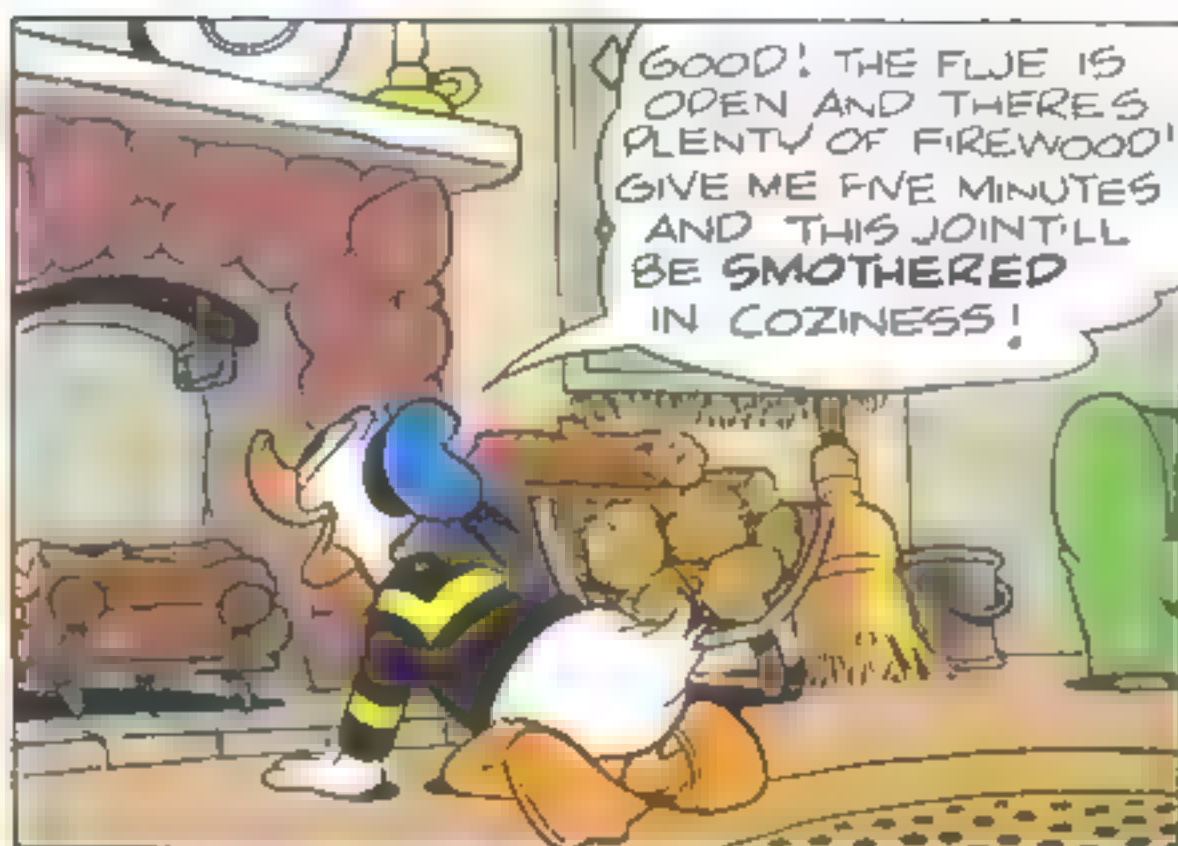
GO
SLOW

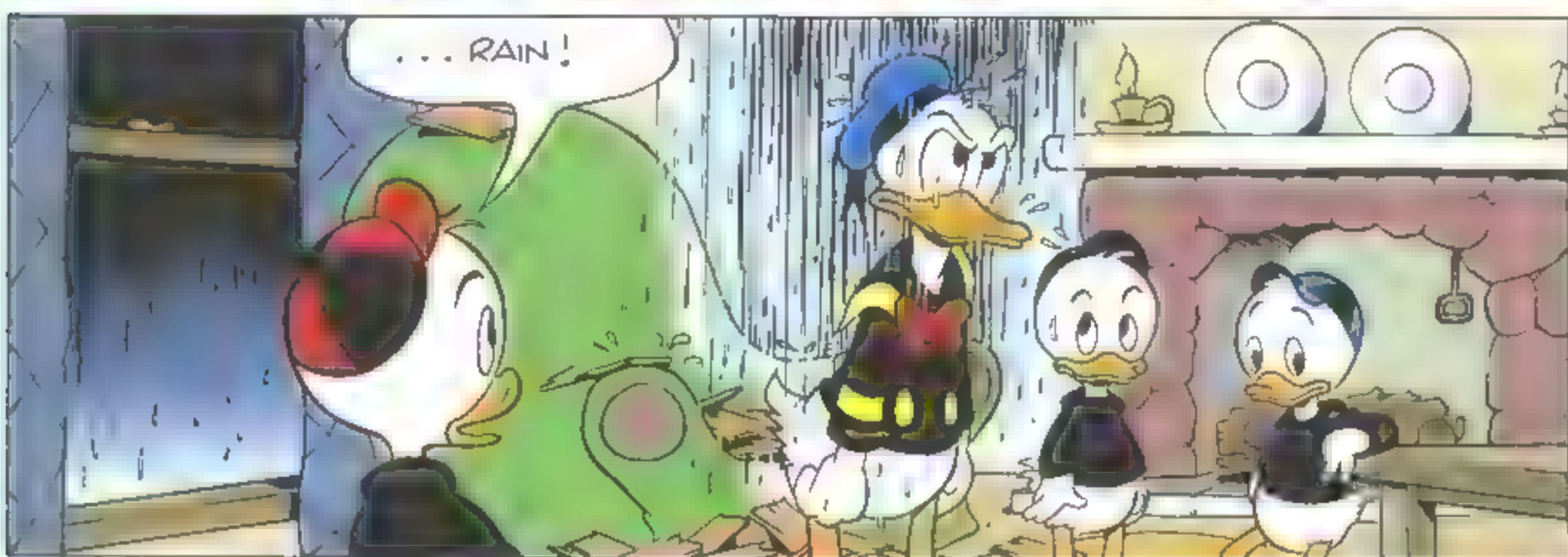
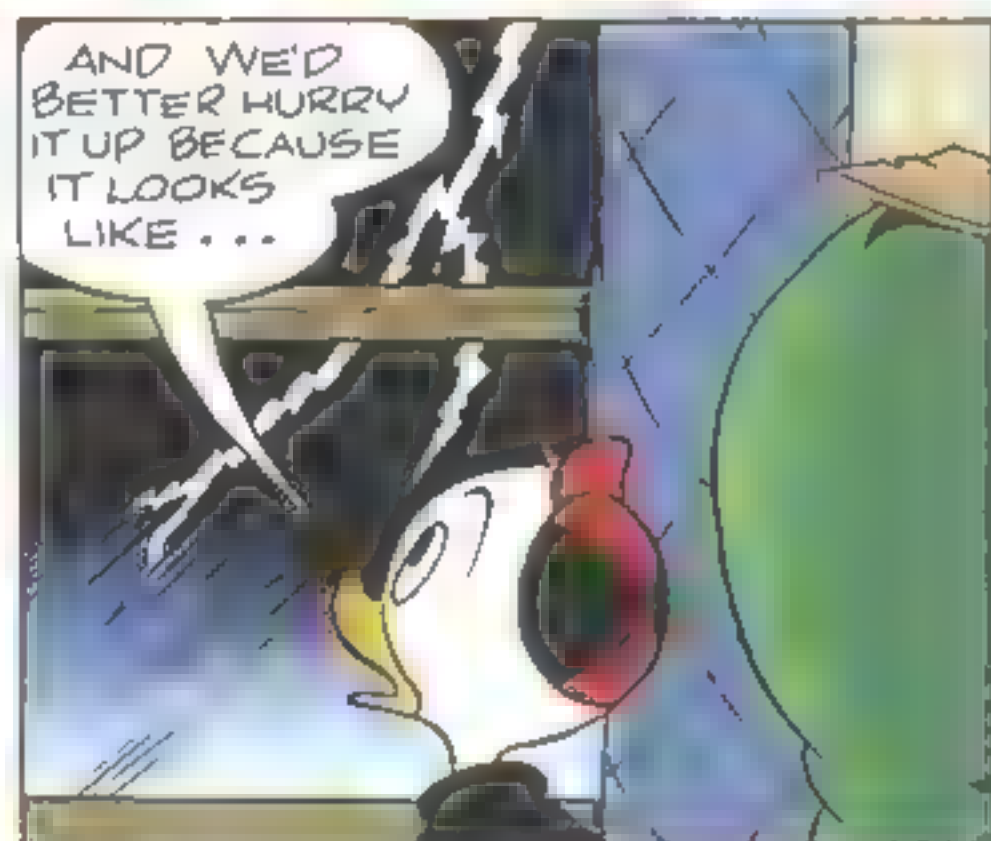
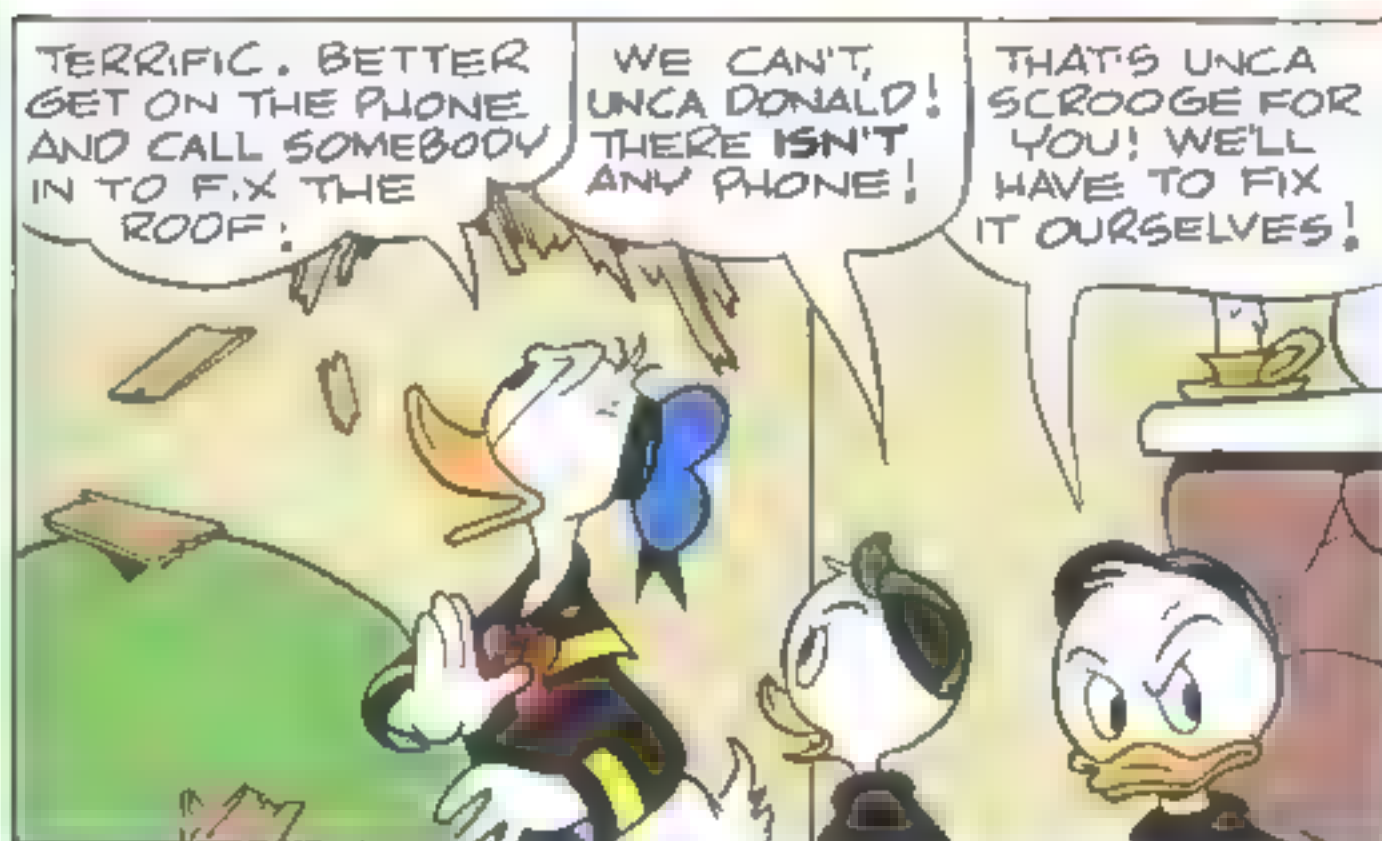
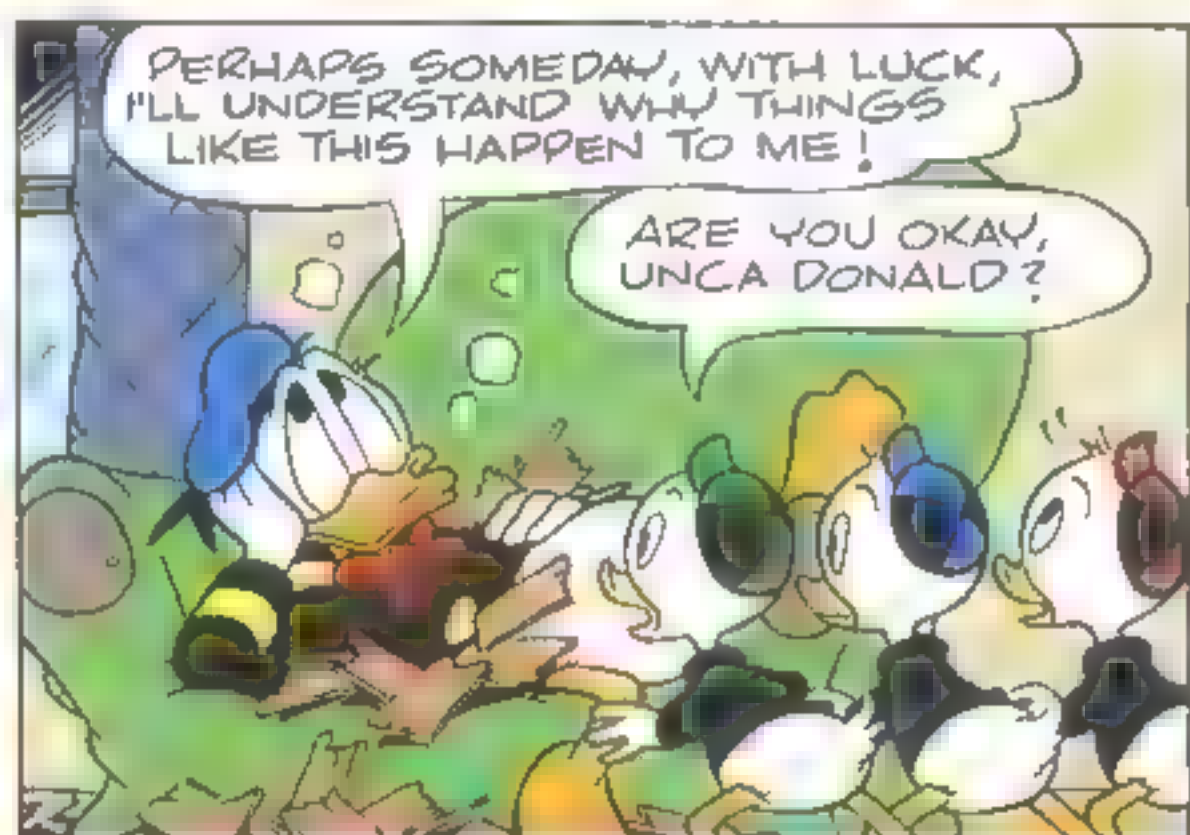
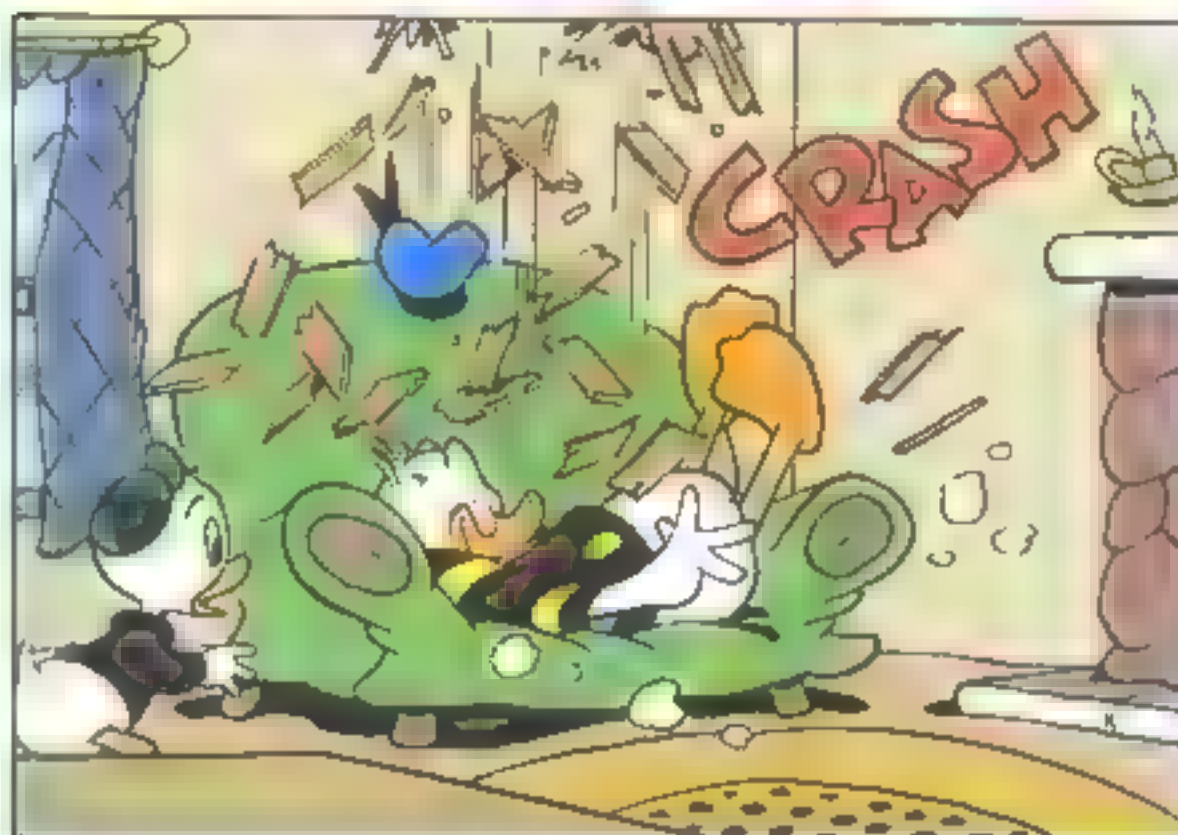
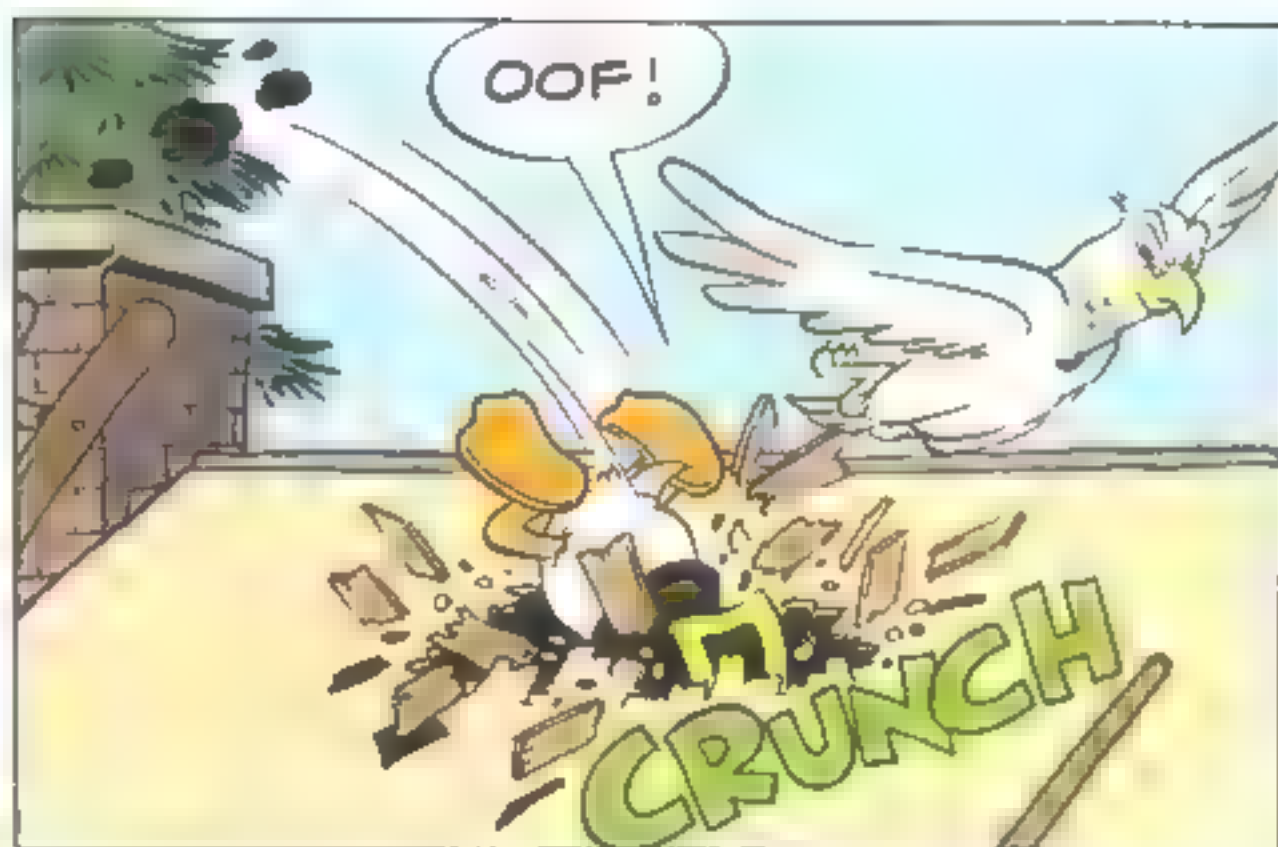
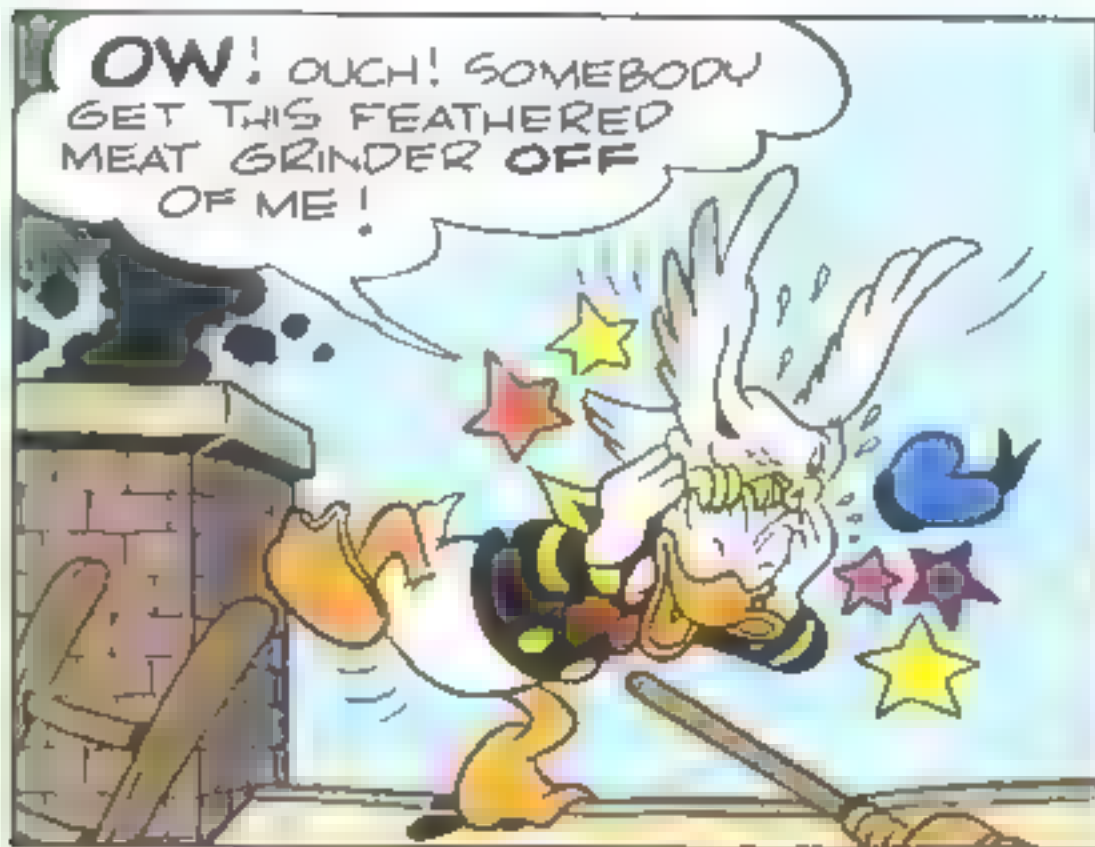
OUT

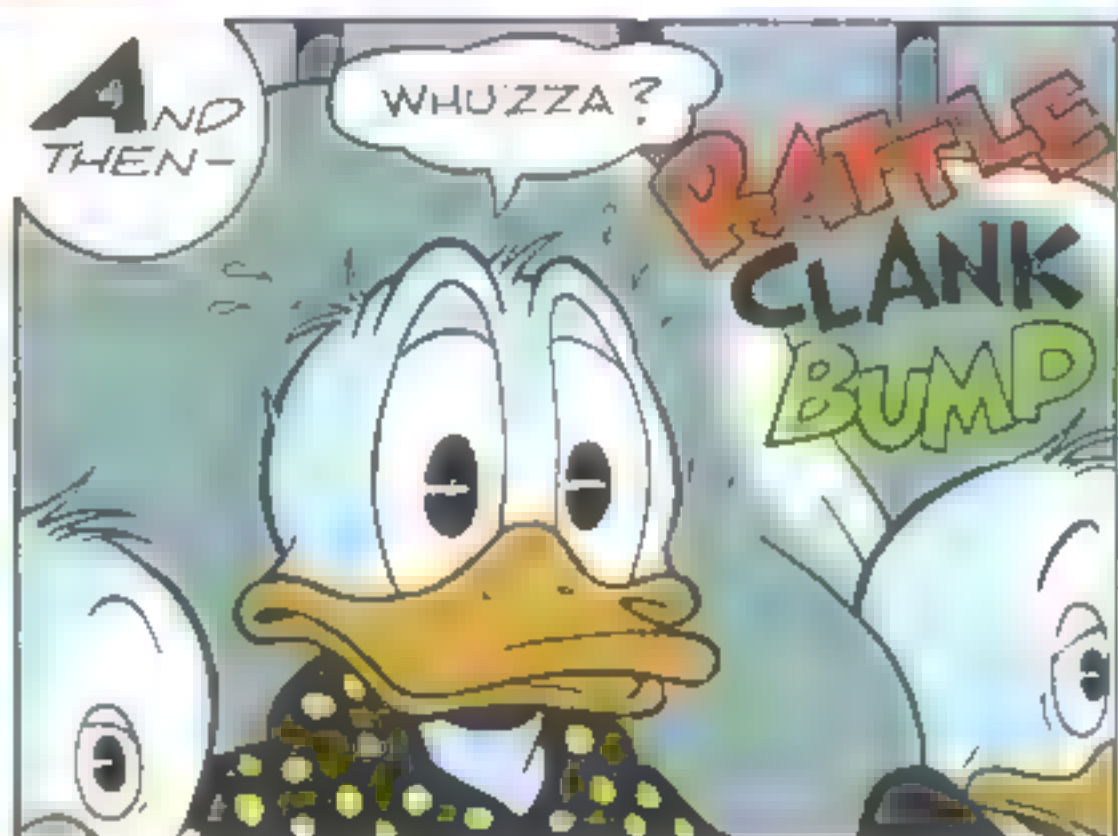
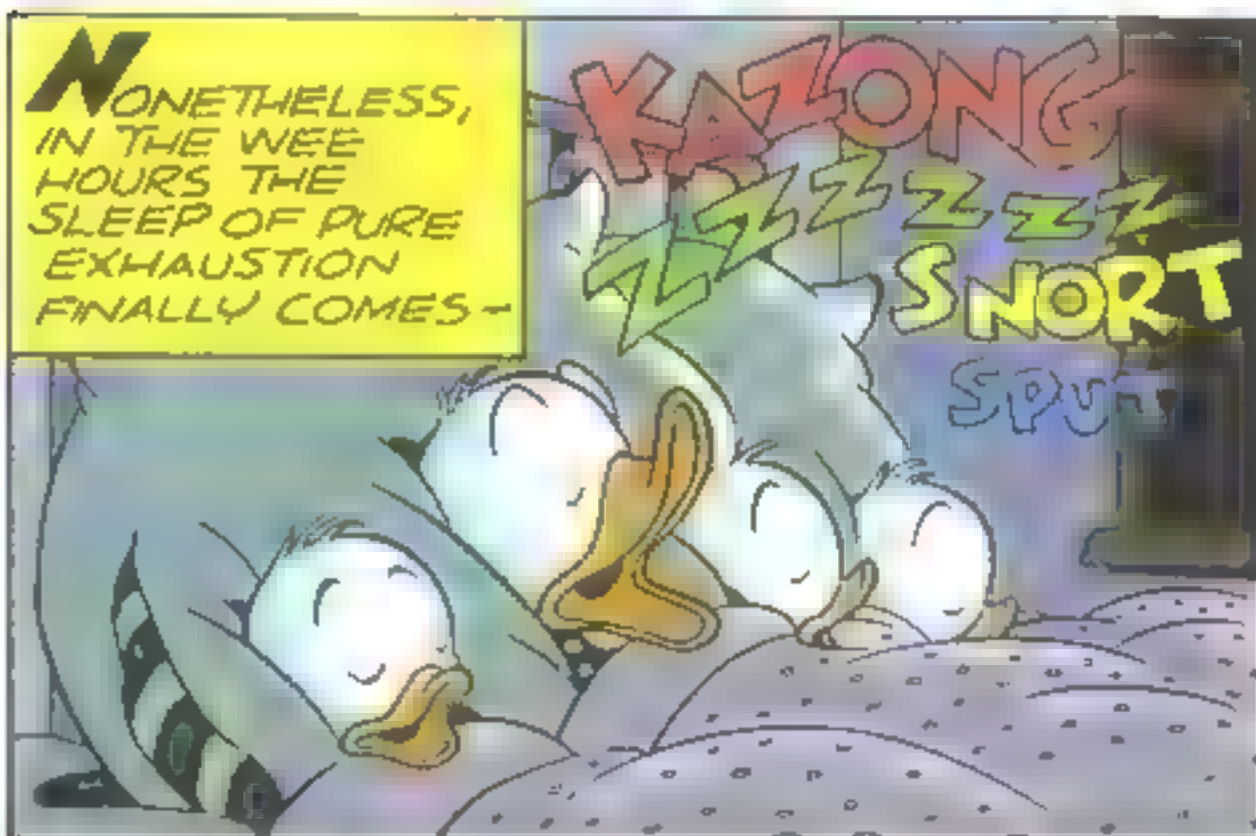
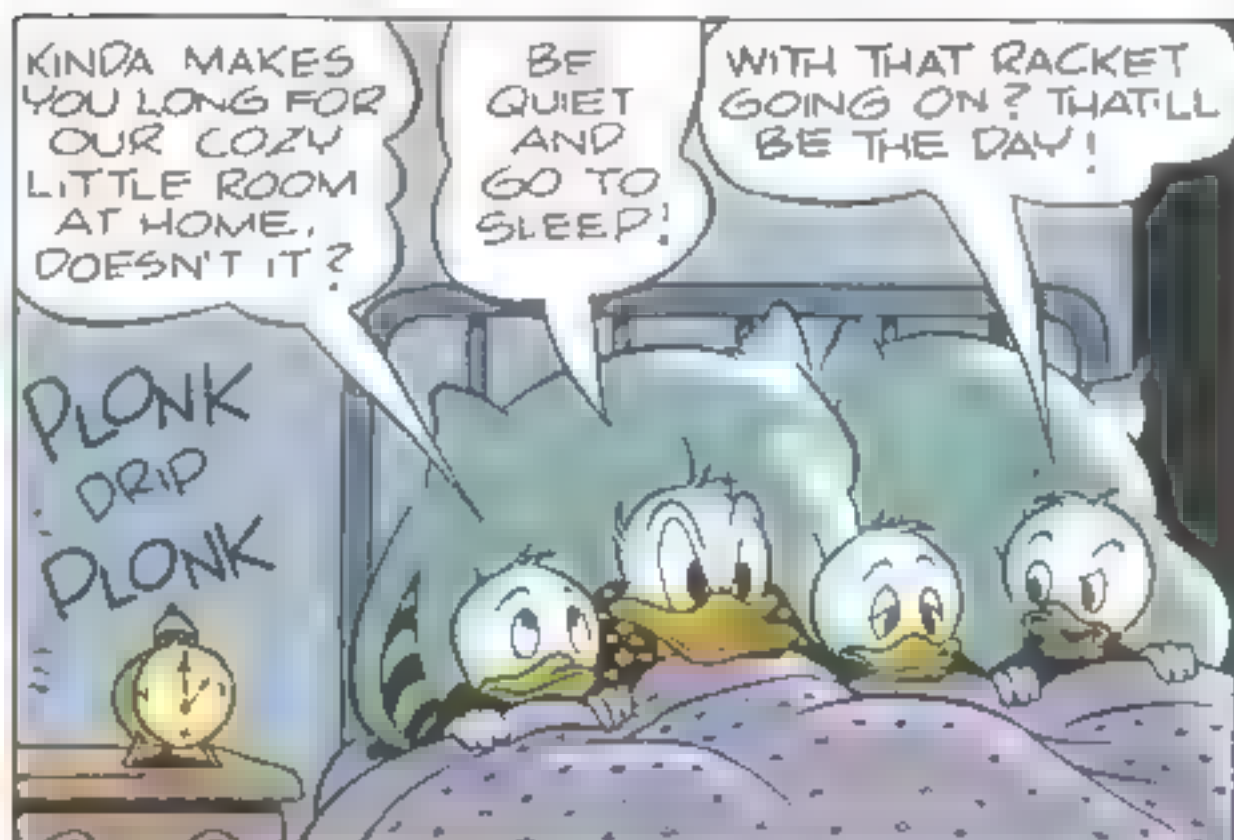
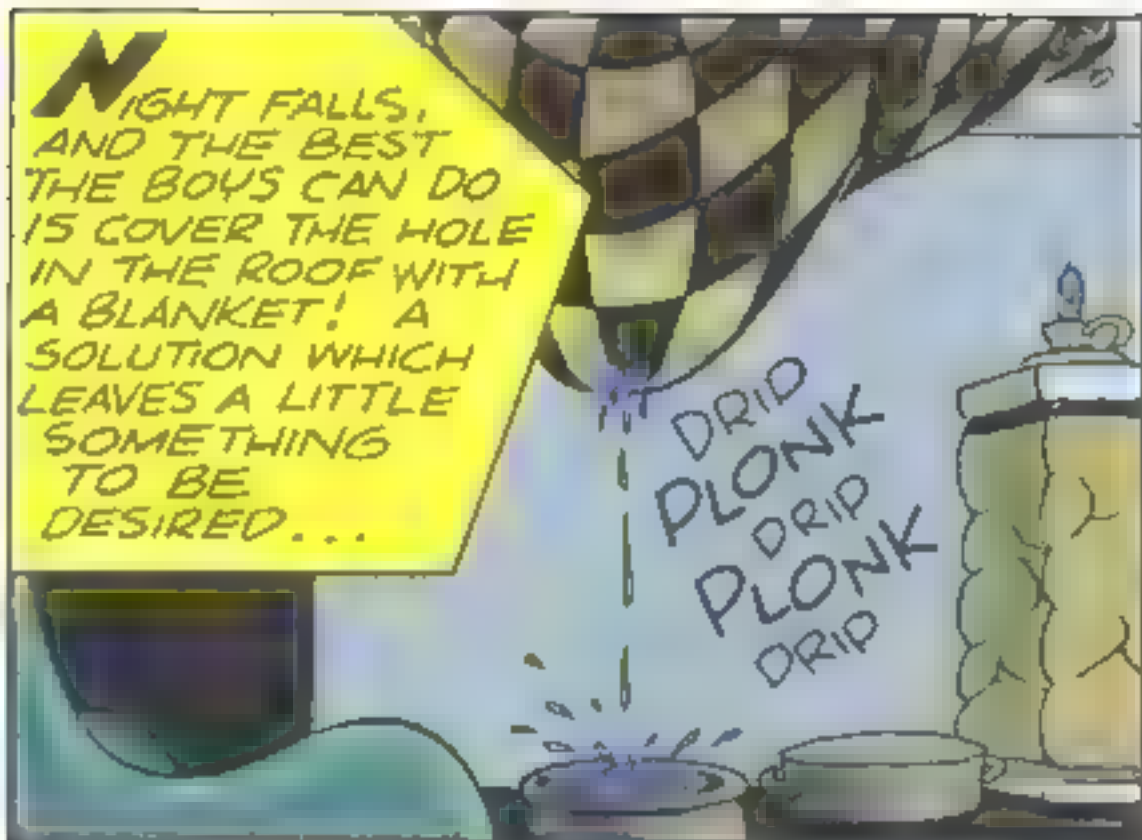


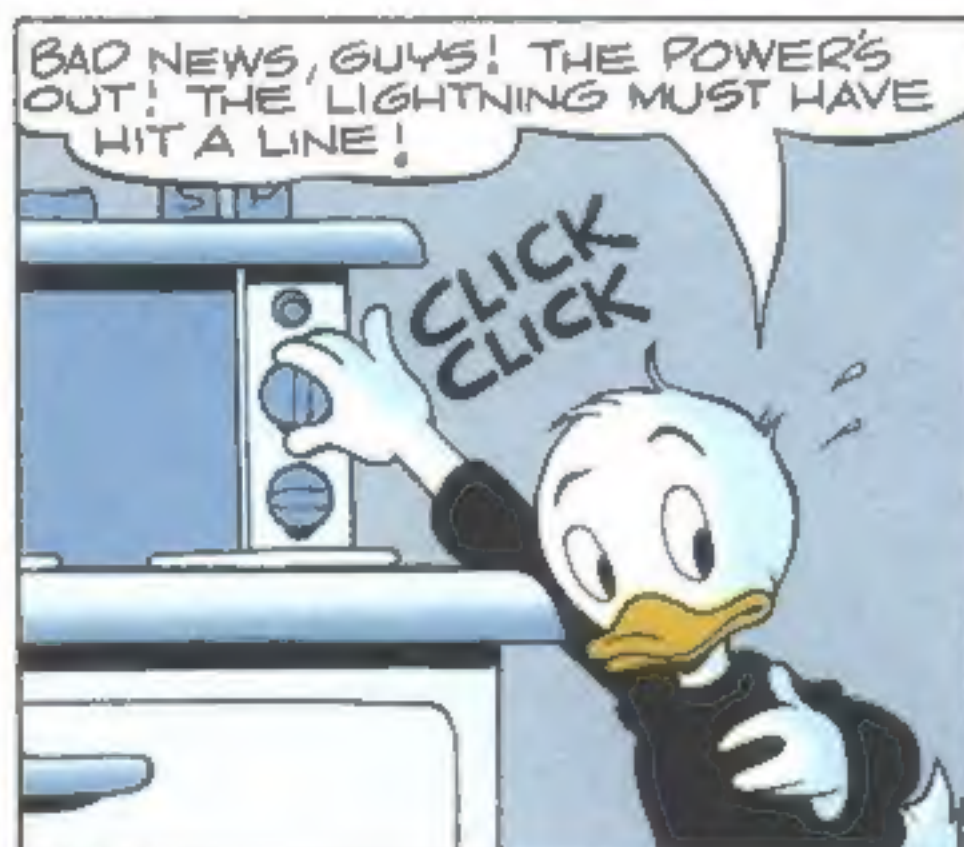
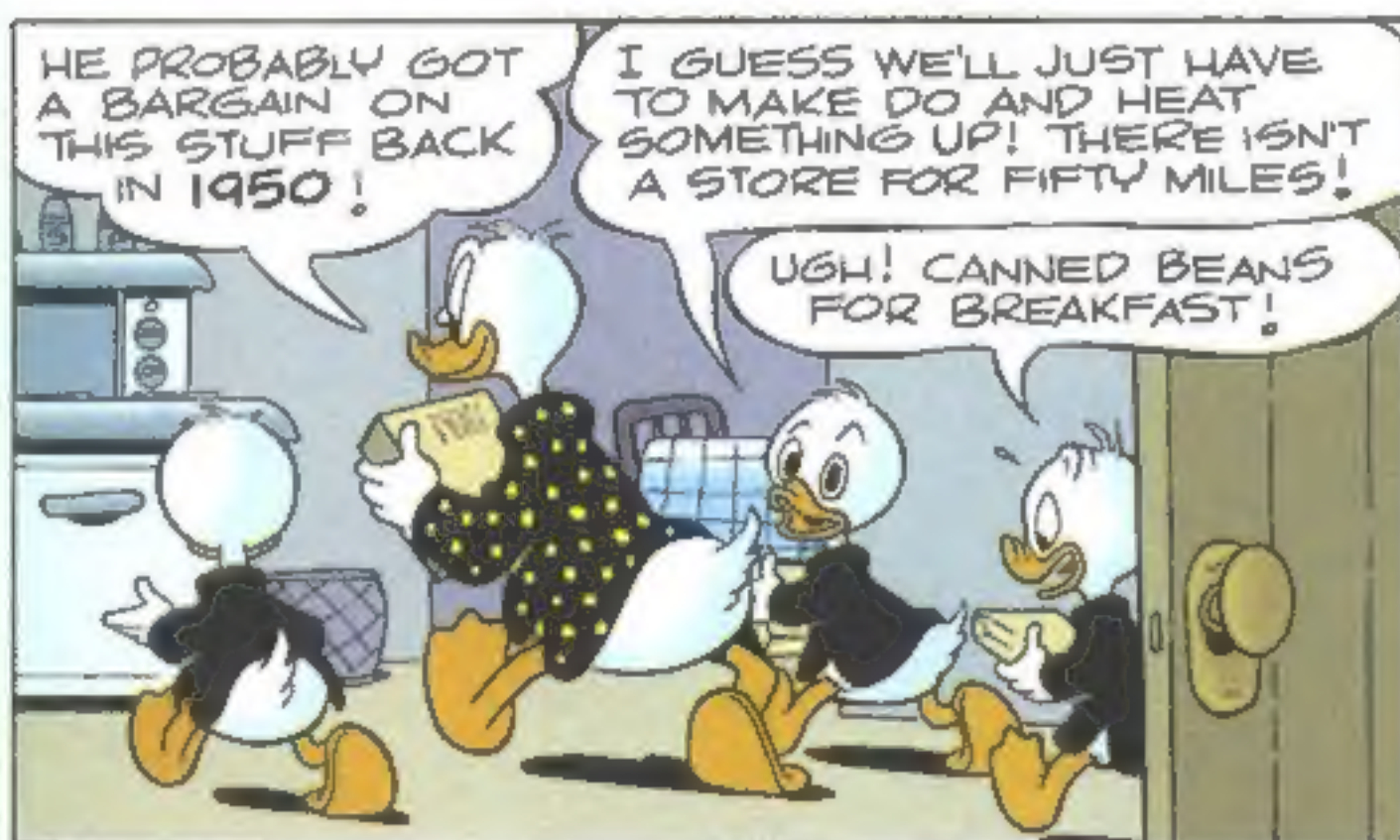
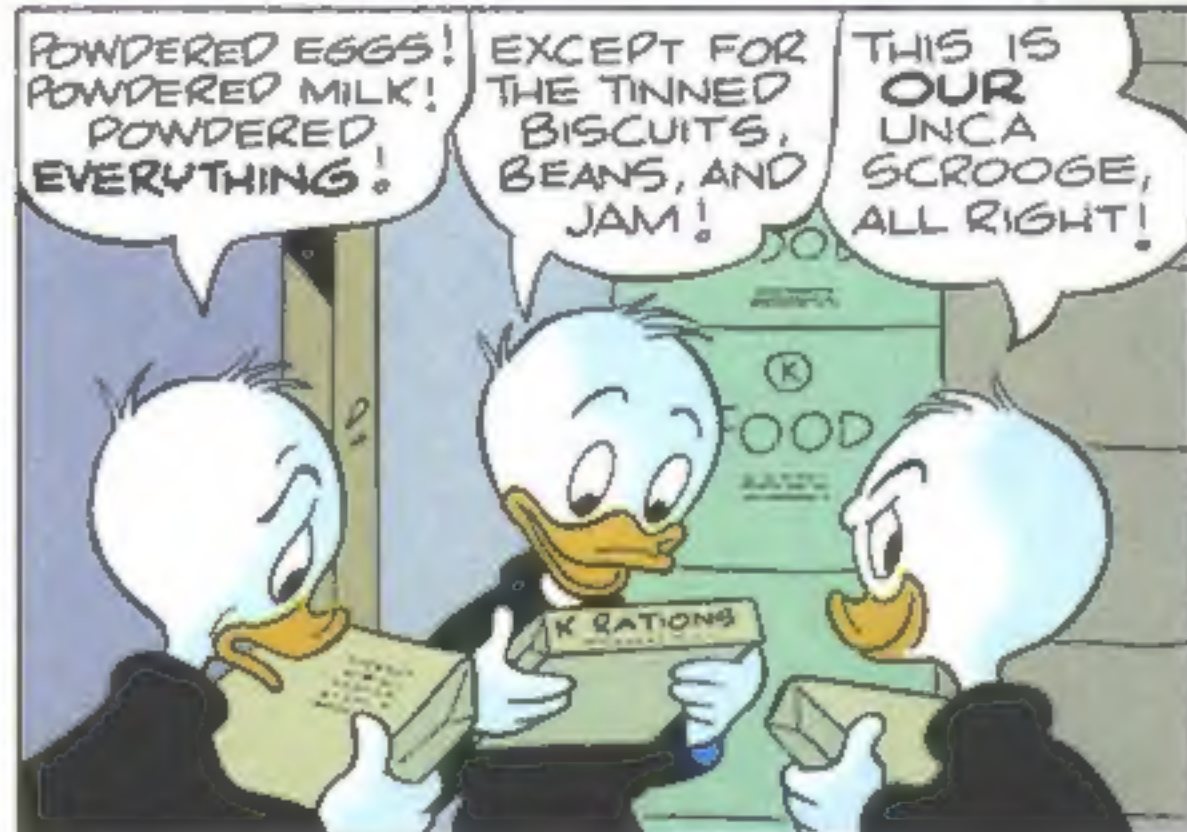
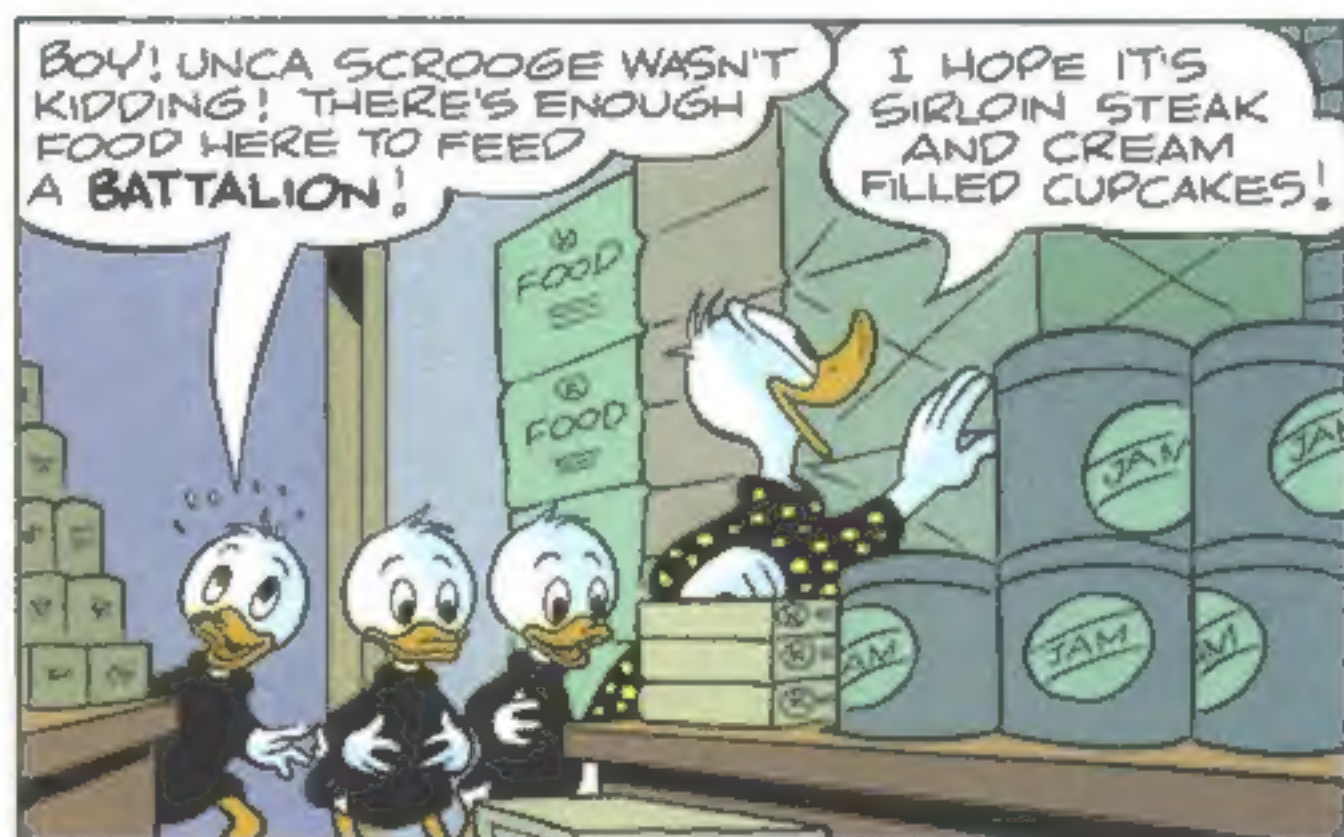
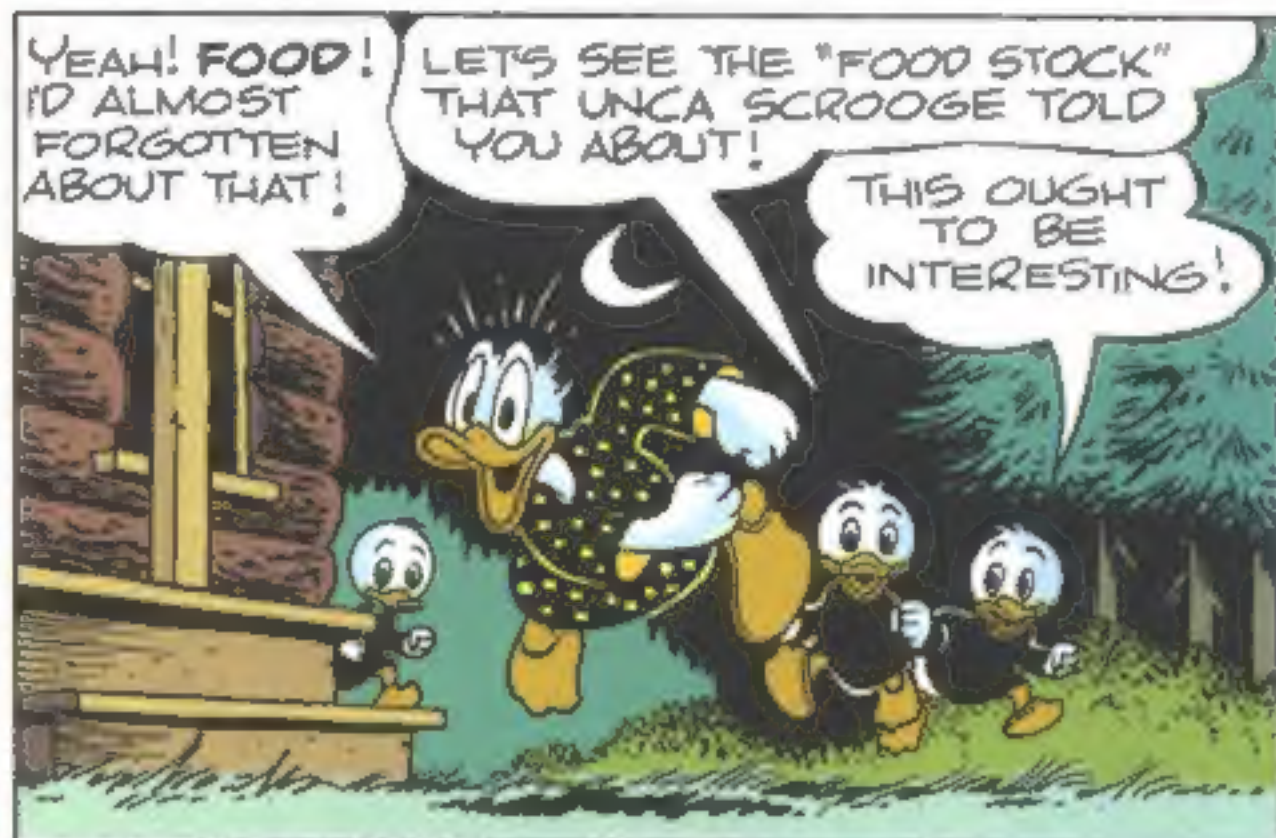
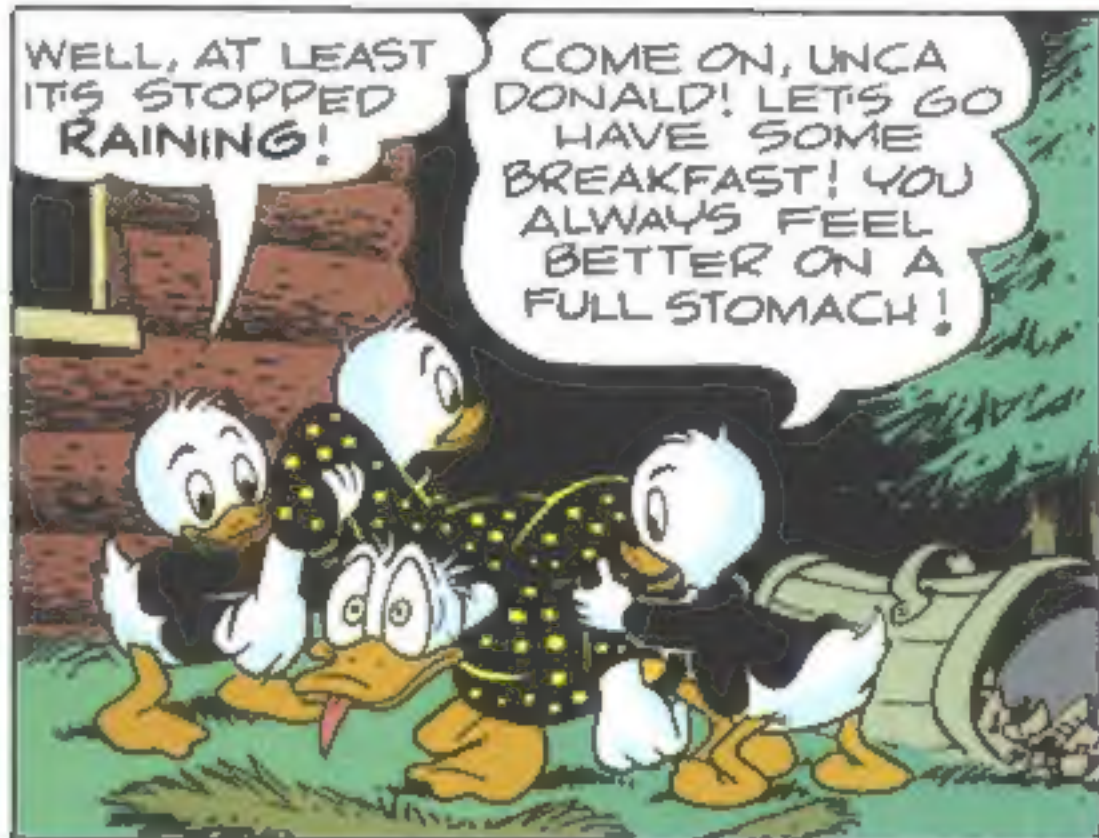


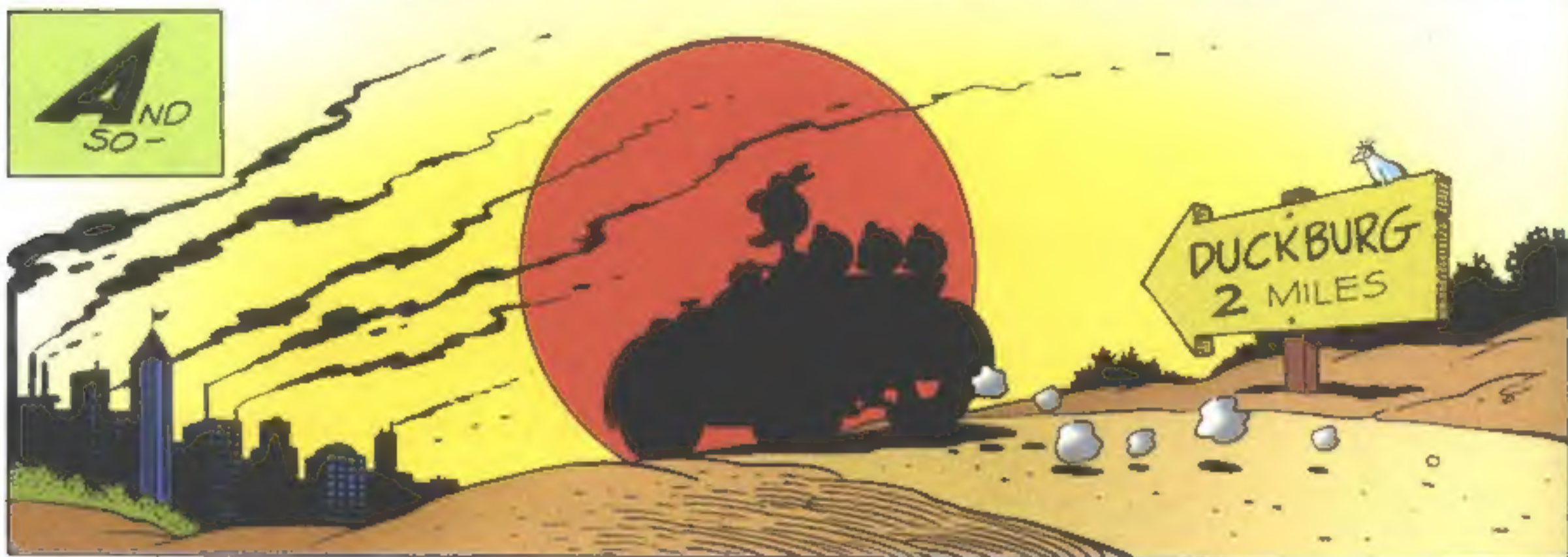
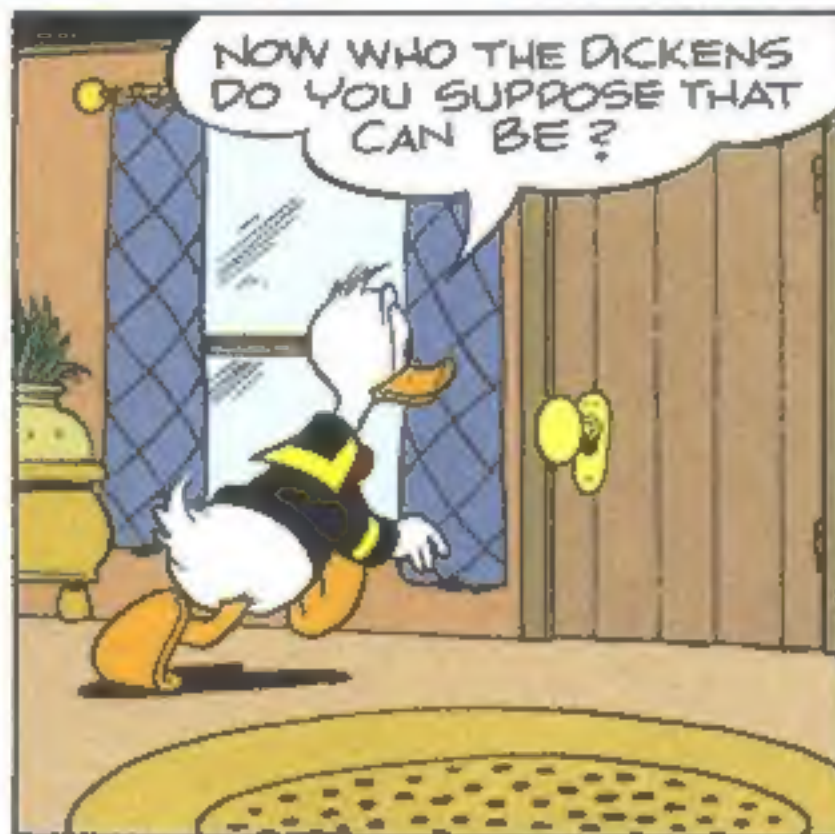
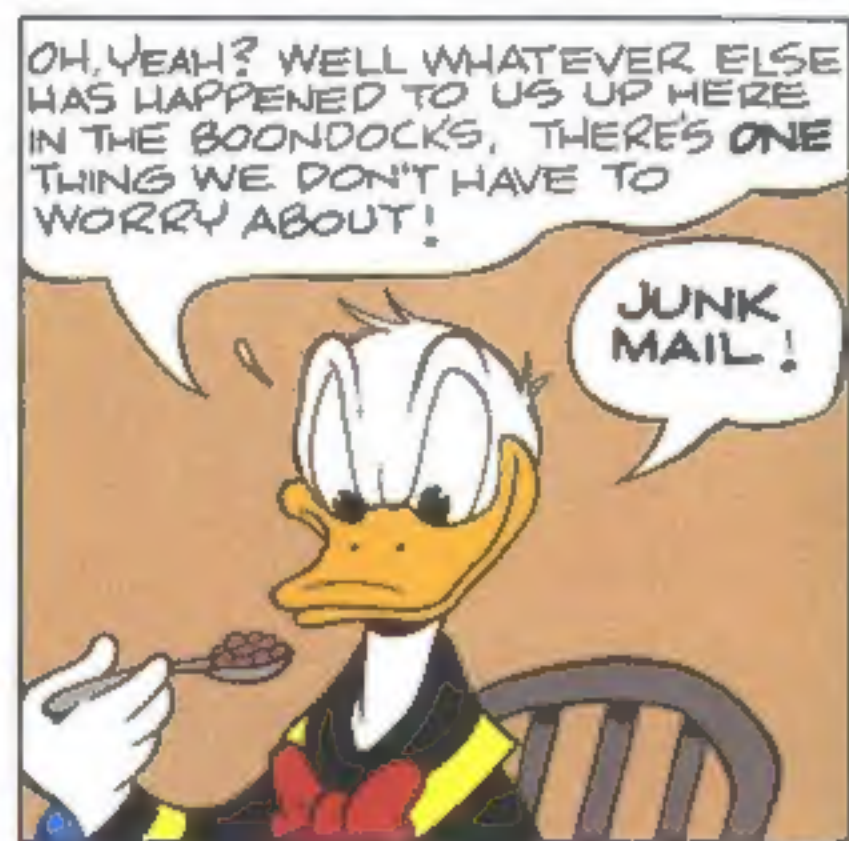
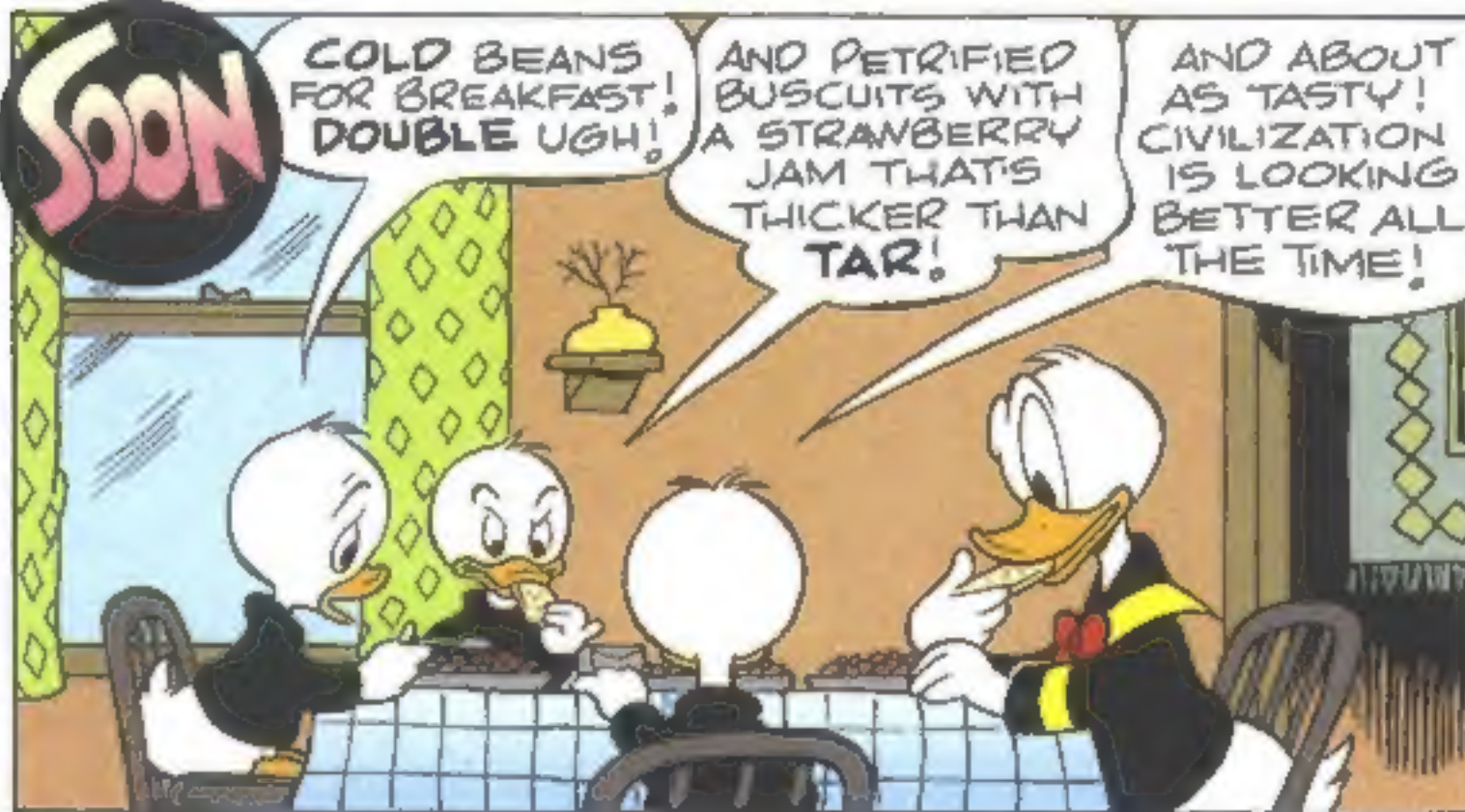
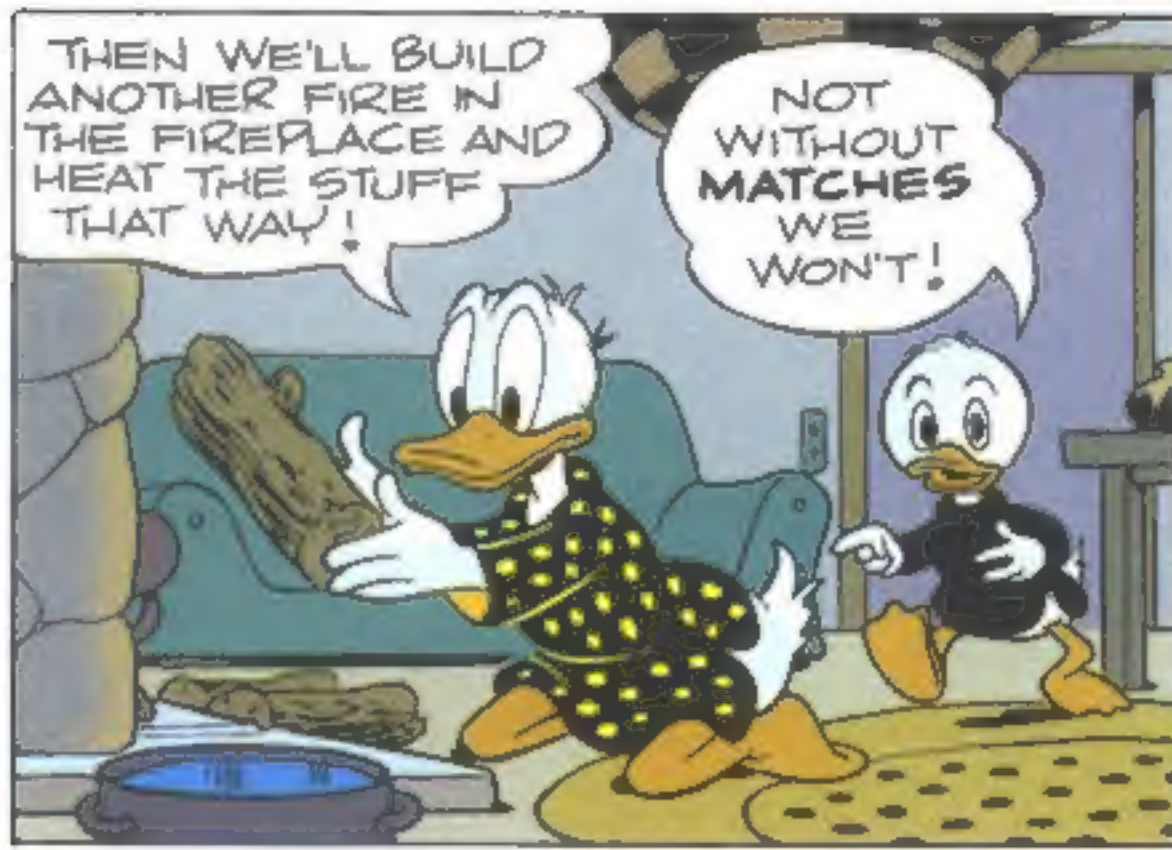












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12. For completion by non-profit organizations authorized to mail at special rates.

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14. Issue date for circulation data below: #599, October.

15. Extent and nature of circulation:

Average no. of copies each issue during preceding twelve months: A. Total no. copies (net press run): 90,803. B. Paid and/or requested circulation: 1. Sales through dealers and carriers, street vendors and counter sales (not mailed): 75,519. 2. Paid or requested mail subscriptions (include advertisers proof copies/exchange copies: 2,673. C. Total paid and/or requested circulation (sum of 15b(1) and 15b(2)): 78,192. D. Free distribution by mail (samples, complimentary and other free): 15. E. Free distribution outside the mail (carriers and other means): 224. F. Total free distribution (sum of 15d and 15e): 239. G. Total distribution (sum of 15c and 15f): 78,431. H. Copies not distributed: 1. Office use, leftovers, spoiled: 1,019. 2. Return from news agents: 11,353. I. Total (sum of 15g, 15h(1), and 15h(2)): 90,803. Percent paid and/or requested circulation (15c/15g x 100): 99.7%.

Actual no. copies of single issue published nearest to filing date. A. Total no. copies (net press run): 84,879. B. Paid and/or requested circulation: 1. Sales through dealers and carriers, street vendors and counter sales (not mailed): 61,869. 2. Paid or requested mail subscriptions (include advertisers proof copies/exchange copies: 2,611. C. Total paid and/or requested circulation (sum of 15b(1) and 15b(2)): 64,480. D. Free distribution by mail (samples, complimentary and other free): 15. E. Free distribution outside the mail (carriers and other means): 224. F. Total free distribution (sum of 15d and 15e): 239. G. Total distribution (sum of 15c and 15f): 64,719. H. Copies not distributed: 1. Office use, leftovers, spoiled: 592. 2. Return from news agents: 19,568. I. Total (sum of 15g, 15h(1), and 15h(2)): 84,879. Percent paid and/or requested circulation (15c/15g x 100): 99.7%.

16. This statement of ownership will appear in the 602nd issue of this publication.

17. I certify that the statements made by me above are correct and complete.

Signed: Steven C. Calrow, Business Manager

issue on how to subscribe to the Barks **USA** series.

Sorry, but there's no E-mail address as yet. The best way to keep up-to-date on everything happening at Gladstone is to read **The Gladstone Gazette**, a special bimonthly newsletter — available exclusively to Disney comic subscribers — full of special features, creator bios and lots more. Subscribe to one or more Gladstone comic titles and you'll receive one free subscription to **The Gazette**. Our fourth issue should be out concurrently with this issue of **C&S**. (And, yes, a limited quantity of back issues are available. Write and let us know what you want, and we'll let you know what we have.)

Since Gladstone has come back with real Disney comics, you have given us a magnificent birthday tribute to Donald Duck, **Walt Disney Giant** (in my opinion, the spiritual successor to the "One Shots"), Rosa's magnum opus, and a lot of "little" gems. But in terms of scope, of scale, of pure "epicness" the six hundredth issue of **Walt Disney's Comics and Stories** stands by itself. Of course, **WDG** may go on to have a long and robust life (as I pray it does). Of course, Rosa's "Life of Scrooge" is glory unmatched in the annals of Duckburg and will be remembered, if there is any justice, for millennia. But **C&S** is special. It's the "showcase" title. The star of the line-up. Other Disney titles may sell more, but **C&S**, like that infernal bunny, keeps on going. Even Disney recognized its legacy by not starting over again from issue 1 after their take-over. Because of this rich history, it is wonderful to see you emphasize the title's past in this issue.

I was, though, shocked to read about Rosa's lack of faith in his ten pagers. I love Rosa's adventures, but I worship his shorter works.

Carl Lund
Bruno, MN

Thanks for your letter, Carl. It might interest you to know that Disney's new editors initially planned to start their numbering over on all titles, as seems to be the norm these days by non-traditionalists in the business. However, Gladstone (even though we'd lost the license at the time) vigorously opposed the idea. A concession was made: **C&S** retained its flagship numbering, but about half of what we did they began over. That's why (if you've ever won-

dered) Gladstone went back to our old numbering on **Donald Duck Adventures** when we began Series II rather than continue the new numbers Disney had started.

On Don Rosa's Family Tree, a mysterious cousin Fethry appears, about whom Don says that he has made little or no appearances in the U.S. I have come across at least one appearance of Fethry in Gold Key's **Donald Duck** 215 (reprinting 105 from 1965) printed in 1980. The artwork looks to be by Tony Strobl. Here, Fethry is a rather awkward looking character, and an impulsive guy by nature. While this story isn't really a classic, you might consider reprinting it for no other reason than to show it to duck fans who may be scratching their heads about cousin Fethry on Rosa's Duck Family Tree.

I look forward to **WDC&S** 601 and wish you success with the future direction of **WDC&S**.

Howard J. Perry
Franklin, MA

Due to many similar requests, Howard, a story featuring Fethry is scheduled for **Walt Disney Giant** 5.

The true gem of the issue was the Duck Family Tree by Don Rosa. Although it is a common cliché in comic books to have an endless procession of ancestors of the character, this was the most believable and cohesive endless procession that I have ever seen. Still I have some comments:

1. Donald's paternal grandfather is called Dabney in **Uncle Scrooge** 294. Here, however, he is called Humperdink. Is one a nickname for the other?

2. Since the McDucks were usually involved in famous events in Scottish history, wouldn't it be a real bummer if none of them fought with Bruce at Bannockburn in 1314? (Hint, hint.)

3. Although I know that Don Rosa tries to keep his stories true to Carl Barks, I think Bill Van Horn deserves attention. He has introduced an excellently characterized old clown into the duck family: Rumpus Duck, in **WDC&S** 593. He is Donald's uncle, so he could fit in as Dabney's brother.

Jonathan Markoff
Vienna, VA

You're sure to love Van Horn's "Say Uncle," featuring a return bout with this persnickety and gluttonous character, appearing in our next issue.

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